

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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From photo. by

JOSEPH HUMPHREYS.



Joseph Humphreys is widely known as a stage manager of exceptional ability and is the general stage manager of all of Charles Frohman's attractions. Under his supervision a smooth performance and effective stage pictures are always assured. Aside from his talent in this direction, Mr. Humphreys is a comedian of worth and prominence, and has frequently appeared in Mr. Frohman's different companies. Many times Mr. Humphreys has saved a performance by assuming the part of an actor who was suddenly incapacitated, as he has wonderful memory, and it is said can play any character in any of the plays he stages.

TWENTY-SEVEN YEARS AGO.

A copy of the old Academy of Music chronicle of amusements, entitled *The Stage*, dated Nov. 16, 1868, was handed to *THE MIRROR* last week by John A. Stevens. It contains many things made interesting by comparison with kindred matters of to-day.

On the date mentioned Max Maretzek began at the Academy a season of Italian and German opera. The first bill was *Il Trovatore*, with Agatha States as Leonora, Mme. Cellini as Azucena, Signor Brignoli as Manrico, Signor Orlandini as di Luna and Signor Barili as Fernando. Other members of the company who appeared in subsequent bills were Mme. Rotter, Herr Habelmann, Herr Reichardt, Mme. Anna de Lagrange, Herr Formes and Joseph Hermanns.

The other places of amusement of the time were Wallack's, where *The Lancashire Lass* was playing; Pike's Opera House, corner of Eighth avenue and Twenty-third street, managed by H. L. Bateman, where *Barbe Bleue*, with Mlle. Irma M. Aujac, was the bill, the San Francisco Minstrels, at 385 Broadway; the New York Circus, directed by L. B. Lent, on Fourteenth street, opposite the Academy of Music, where the pantomime of *Cinderella* was presented, in connection with circus feats; the Olympic, on Broadway, near Bleecker, managed by James Hayes, where George L. Fox was the star in *Humpty Dumpty*; the New York Theatre, at 729 and 730 Broadway, managed by the Wetzel Sisters, where Augustin Daly's play, *Under the Gaslight*, produced under the direction of B. A. Baker, was prosperous; and Bryant's New Minstrel Hall, Fourteenth street, where Nelse Seymour, Eph Horn, Warren White, Hogan and Hughes were amusing, and Eugene was imitating Miss Kellogg, the prima donna. Miner and Barker's Art Gallery was then a resort, and Mr. De Cordova was delivering humorous lectures at Steinway Hall.

It will be noted that Fourteenth Street was then the very centre of theatrical activity, whereas now the theatrical prophet stands between Thirty-fourth Street and Forty-second, and is undecided as to whether he shall for even a short term hire an office below the latter thoroughfare. And nothing can give a better idea of the development of New York than a comparison of the places of amusement of twenty-seven years ago with those of this time.

The reading matter in *The Stage* was quite different from that in the house programmes of to-day. The latter run to extracts from the comic press. In *The Stage* of 1868 there was social gossip of the four hundred of that time, with whom the editor was quite evidently on terms of familiarity; there was a note about the arrest of a bogus Count at the Fifth Avenue Hotel; announcements of fashionable functions in town were made; there was literary gossip; and among other notes of the modes was one to the effect that "owls' heads and the most frightful skulls are now the favorite patterns in earrings."

NOT A THEATRICAL TRUST.

Joseph Brooks, in Chicago, explains that the theatrical syndicate, which was described in a daily paper here recently, is quite a different thing than that report led people to suppose.

"It was published that the amount of capital subscribed was \$4,000,000," says Mr. Brooks. That was a mistake. The aggregate wealth of those interested is \$4,000,000. Should it become necessary, a capital of \$1,000,000 could be secured.

"The syndicate is not a trust. It is simply a combination of managers who intend to exploit stars, produce plays, and engage in other theatrical enterprises. We intend to establish two producing headquarters—McVicker's in Chicago and the Fifth Avenue in New York.

"We shall have two distinct organizations, one a musical comedy company which will start at McVicker's in June; the other, a dramatic company, which will begin at the Fifth Avenue in September next. We shall manage stars also."

THE TWELFTH NIGHT CLUB.

The Twelfth Night Club opened its season with a social last week at the club rooms, which have been fire-freighted during the summer. Mrs. Sydney Rosenfeld, Kate Mayhew, and Mary Penfield were the hostesses. Beatrice Maltman and Mrs. Louise Jacoby contributed music. Among those present were Emma Frohman, Maud Banks, Bijou Heron Miller, Amelia Ringham, Dickey Martinez, Mrs. Pearl, Eleanor Tyndale Mackay, Alice Ives, Mrs. Robert Mantell, Mrs. E. E. Kidder, Mrs. Nellie Vale Nelson, Frances Nathan, Lelia Ellis, Ella Starr, Mrs. C. A. Doremus, and Marie Valteau.

HAS BOUGHT THE GLOBE TROTTER.

William F. Hoey, known as "Old Hoey," has bought E. E. Rice's interest in *Louis De Lange's* farcical comedy, *The Globe Trotter*, and will continue on tour with the piece with the original cast with one exception. Frederick Bryton takes the place of Aubrey Boucicault.

SHOP TALK.

"Speaking of McKean Buchanan," said the tall man, "Mac wasn't the guy that many people affect to believe. He played some characters remarkably well, notably Sir Harcourt Courtley. He would do a bit in Richelieu superbly, have his audience on the point of an outburst of genuine applause, then ruin it by grabbing his skirts and strutting across the stage like an old woman crossing a muddy road. Some jay would snicker, and then the round of applause would end in a roar of laughter. But his great specialty was his side speeches at the audience. One cold night in February, twenty odd years ago, we were playing Richelieu in a little town in Northern New York. There were about twenty-five people huddled about the solitary stove in the lower end of the dingy old hall. Among them was a man with a bad case of asthma. Mac's great specialty in the wily cardinal was his cough, which he would bring in at the end of nearly every speech. It was a funny cough, and sounded exactly like the yelp of a cur. A cough, like a yawn, is infectious.

"A sympathetic chord was soon struck between Richelieu and the man with asthma down by the stove. Every time Mac barked there was a series of long-drawn-out coughs, ending with a wheeze at the other end of the hall, and this would be followed by a laugh from the other twenty-three people constituting the audience. We were all waiting for the explosion which we knew to be inevitable. Finally, Mac spoke the line, 'The King should have no goddess but the State—the State—that's Richelieu.' Then he sank into his chair with the customary series of barks. The man with asthma caught the key, and started in on a complicated double-action cough and wheeze that lasted two minutes by the watch, and ended in a spasm. Mac gathered up his petticoats, and strode down to the footlights with a look of awful import. Extending his long right arm in the direction of the stove, he said, in measured, tragic tones: 'Ladies and gentlemen—pardon me—lady and gentlemen, to remove any contrary impressions that may exist, I wish to state that this is a temple of Melpomene and Thalia, but some d—d fools seem to have come here thinking it was a hospital for incurables. The performance will now be suspended until the janitor conducts this misguided sufferer to the ambulance outside.'

"In spite of his peculiarities," said the tragedian, "Mac was a man of many excellent traits. He was educated, brainy, and well-read in many directions. I have passed delightful and instructive hours outside the shop, in his charming company. He had been a merchant in New Orleans before the war, a large dealer in sugars, and when he abandoned commerce for the stage, his loss was sincerely mourned by a large circle of cultivated friends."

"No doubt of it," said the fat man. "When I was in New Orleans only three years ago, even the hogsheads were still in tiers."

"In 1873 we played the County Fair at a town out in Iowa," said the tall man. "Business was good, and Mac was in the best of humor. On the train going to the next town with us was a well-dressed man, who was, for some cause, very sore on the town we had just left. He damned the place and everybody in it. They were jays, swindlers, beats and ignoramuses. Mac listened for a time, and finally stopped in the aisle opposite the kicker, and said, in tragic tones: 'Young man, I do not agree with you. I found it a community of education, taste and cultivation. I played Hamlet there last night to a crowded house.' 'Did you?' said the man, grasping Mac's hand effusively. 'Did you?' Thank you."

"But he did play a great game of poker," remarked the tall man. "I was with him forty weeks, at a salary of fifteen dollars a week and board, and owed him over four hundred dollars at the end of the season."

"And yet," said the tragedian, "his heart was as tender as a woman's. I remember many acts of gentle charity which he performed in a most unostentatious manner. We were in a store together in St. Paul one day when the proprietor had one of his employees arrested for theft. As she passed out in charge of a detective, accompanied by one of the proprietors, Mac looked carefully into her face. She was not more than seventeen, with as sweet and pure a face as I ever beheld. Mac followed to the lockup, gave bail for her appearance there next morning, and then we accompanied her to her home. She lived on the outskirts of the town with her parents, who were poor working people. Mac talked to the girl, who tearfully protested her innocence. The mother was heartbroken. A search of their little home by the officers revealed nothing. Mac employed able counsel for the girl. The shrewdest detective in the city was put on the case and in less than twelve hours located the stolen property and arrested and forced a confession from the real thief, who was one of the oldest and most trusted employees in the firm. The gratitude of the mother and daughter was most touching, and Mac didn't make an ad. out of it, either, but on the other hand used every precaution to prevent the appearance of his name in connection with the case."

This recital had evidently touched a responsive chord in the fat comedian's make-up. He gazed at the rows of silver mugs on the walls of the grill-room long and thoughtfully; then he drained the last drop from his third pint of zinfandel and gazed again. The long silence was broken by the coffee and brandy.

"Gentlemen, excuse this futile tear," said the comedian, "but fond memory her custom holds, let shame say what it will. I do not customarily yield to this childish weakness, but this pathetic incident in the life of our old and mutual friend so touchingly recited by one who knew him but to love him, has, in conjunction with other things, touched my emotional side. Alas! history is the champion repeater. Will my harrowing recital bore you?"

"No! No!" came in prompt and cordial chorus.

"To look at this more or less massive frame, gentlemen, you would not believe that it has been racked by passion, swayed by a sublime emotion and wrecked by ingratitude and unrequited love. Her social position was not exalted, and her promiscuous mixing of nouns and pronouns was not above reproach, but she was fair to look upon naked—I mean to the naked eye. She was the singing chambermaid at the City Hotel, in Bilgeville, where I was playing an extended engagement during my boyish barnstorming days. I shall never forget the unique combination of flats and minors in which she executed 'Mother Kissed Me in My Dreams,' as she deftly swept the dirt behind the wash-stand in the corner of my room. But her eyes were large and brown and melting, and her teeth were faultless, while the manner in which she pushed all of the wrinkles out of her dotted calico dress whenever she came in contact with them was calculated to challenge the attention of any man with an eye to that which is beautiful and manifestly real in its fullness."

"True, there were certain vague lines about the neck and ears, and certain agricultural ten-

dencies about the finger nails which indicated a high-spirited scorn of frequent ablutions, but to a youth of twenty, filled with a sublime emotion, such minor details cut no ice. Her unkempt hair was a rich and massive tangle of golden brown. Hers was a beauty ripe and rich from nature's hand, uncurbed and untrammelled by art or artifice.

"And so, the dog days wore on. The boarders continued to complain about the mysterious disappearance of bits of jewelry, celluloid hair brushes, embroidered night shirts and an occasional pair of Sunday pants. A small manicure set of my own, a Christmas present from my last girl, had disappeared in the shuffle. But my mind was intent on other things, and I grieved not."

"Returning from rehearsal one afternoon, I found the landlady rudely disturbing the fields of accumulated matter which Sarah had carefully swept into the corners and behind the furniture. I think the landlady read disappointment in my face, for she hastened to inform me that that tow-headed girl which you men have been making a fool of, is a thief, and has been sent about her business."

"I would not believe it. No! Sarah may have had her faults her musical education may have been neglected, and that quality next to Godliness may not have been conspicuous among her virtues, but that she could be a thief, a plain, every-day thief, never!"

"As I stood in front of the tavern after supper, a small boy slipped a note in my hand. It read: 'Cum and see me. I am ruin with my cousin at Mrs. James around the corner.' SARAH."

"I noticed that Sarah's 'cuzin' was older and not so attractive as Sarah. I also noticed my manicure set on the bureau. Sarah's eye must have followed mine, for she said, timidly, 'Ain't it nice? The drummer who they put in the room with you during fair week gave it to me.' The dear ingenuous girl! And to think that for one brief moment a shadow of suspicion had flitted through my mind!"

"Sarah fell upon my neck and wept. Her cousin thoughtfully withdrew, leaving her alone with her grief and me. I will not harrow you with details. But, gentlemen, when the company left town the following week, it contained a happy bride and groom: yes, gentlemen, I mean it! that beautiful, wronged and suffering girl I gave her the protection of my name and my small weekly stipend."

"Sarah thought she would like to act. The manager, who had an eye to the picturesque, said he would pay her board if I would let her go on. Whether through vanity or economy, I consented. He put her on as a lay figure in full tights, and from that night I date my more or less wrecked life. Sarah filled the tights with that same degree of perfection with which her other beauties filled the waist and shoulders of the dotted calico wrapper."

"In the front row was a middle-aged, bald-headed man, with the fatal name of Isaac Lichtenstein. One night we were doing a modern piece in which Sarah's talents could not be utilized. I noticed that Isaac was not in his accustomed seat."

"Returning to our room after the play the picture of desolation met my view. There was nothing left but an empty trunk and a tooth brush. A note was pinned to the pillow. It ran thus:

BAW.—I hev struck it rich and am goin' to work it. Don't set up for me. BIRUV."

"That night I slept the heavy, troubled sleep that comes of blighted hopes and bottled beer."

"A month later I was seated in the smoker en route to Des Moines. I felt a gentle tap on my shoulder. Turning I met the watery eyes of Lichtenstein."

"Young man," he said in measured accents, "were did you pick dot up?" He must have seen the desperate struggle going on within me. He patted me patronizingly on the shoulder and continued, "Dond got mad. I did you a great kindness at considerable sacrifice to my own feelings and other things too numerous to mention. After enjoying my hospitality for five days, she shipped mit a drummer for a Cincinnati coffin house, and she took my fur-lined overcoat, silk umbrella and samble cases. A week later I met de coffin man, and he told me dot she had a kid fourteen years old and tree husbands living; they ran against the second husband in Boone. He tumped hell out of bote of dem. But she stuck to de coffin man tree days longer, and den filled him mit champagne at his own expense and den lit out mit a nigger singer. She left de coffin man nothing but his night-shirt and a miniature sample coffin mit a vite satin lining. I haven't heard from the nigger singer yet."

MILTON NOBLES.

ANNA BELMONT.

The portrait of Anna Belmont appears on the first page of *THE MIRROR* this week. Miss Belmont is at the Empire Theatre with John Drew's company, of which she has for some time been a prominent member.

Miss Belmont is a native of Toledo, O. She first appeared on the stage in the chorus of the Wilbur Opera company. Her next engagement was with Jefferson and Taylor, as soubrette in *Hands Across the Sea*, for two seasons. During the season of 1891-92, Miss Belmont played principal comedy parts in support of Sol Smith Russell. The following season she made hits in *Imagination* and *The Flag of Truce*. She was then specially engaged by J. Jay Dowling to star in *A Kentucky Girl*, and was very successful in this venture. Late in the Spring of 1893, Miss Belmont appeared at the Fourteenth Street Theatre as June in *Blue Jeans*, and won remarkable success for her originality and charm in the part. She continued in this the next season, and then joined John Drew, in whose company her work has been notably clever. In San Francisco, recently, Miss Belmont's singing of the song allotted to Gussie, in the *Bauble Shop*, created a sensation.

Miss Belmont has won her position on the stage in a very short period. That she has unusual talent has been established, but hard and conscientious work has steadily marked her career thus far. She has a strong, sympathetic voice, a graceful figure, a handsome and expressive face, and marked magnetism. She is young in years, as well as in experience, and much may be expected of her hereafter.

EXCURSION RATES TO ATLANTA.

On account of the Atlanta Exposition, the B. & O. R. R. Co. will sell excursion tickets at greatly reduced rates. Season tickets will be sold every day until December 15th, good returning until January 7th, 1896. Twenty day tickets will be sold every day until December 15th, good returning for twenty days from date of sale. Ten-day tickets will be sold Tuesday and Thursday each week until December 24th, good returning for ten days from date of sale. The rates from New York will be \$37.25 for season, \$29.25 for twenty-day, and \$24.00 for ten-day tickets.

Correspondingly low rates from other points on the line.

REFLECTIONS.



Genevieve Reynolds is an actress of dignity and experience and has been for some time under Charles Frohman's management. Miss Reynolds has appeared as a serving maid and as a lady of rank with equal effect and success, and is a capable member of the Empire Theatre Stock company, playing a round of parts suited to her abilities. Miss Reynolds is a handsome woman of commanding presence and is known as a fine dresser.

Frederick Hallen telegraphed to *THE MIRROR* from Troy on Friday: "The Twentieth Century Girl, and not Helen, captured Troy on Thursday night. It was a grand success. Mollie Fuller, John T. Kelly, Gus Williams, W. M. Cameron, Catherine Linyard, and the Howard Sisters received a perfect ovation. Words cannot express my delight over the great success."

C. E. Bancroft, son of the London actor of that name, and Margaret Kendal, daughter of the Kendals, were married on Sept. 15 in London.

The Toronto papers praise Joseph Hart's new piece, *A Gay Old Boy*.

Effie Ellsler will this season appear as Rosalind and Juliet.

Alexander Salvini opened his season in Pittsburgh last Monday, appearing as D'Artagnan.

The Burt Shepard Minstrels closed season at Newark, N. J., on Sept. 18, on account of poor business, and returned to Chicago, having left that city eight days before. The manager claims to have paid all accounts and settled salaries in full.

Ben Teall is rehearsing a new comic opera called *The Patriots*, written by William Carter, correspondent for *THE MIRROR* at Defiance, Ohio, and composed by J. Adler. The scenes are in the time of the Revolution, and the opera will be produced at Atlanta, Ga., during the Exposition.

Al. Grand has been made stage-manager for the Trip to Chinatown company headed by Laura Bigger and Burt Haverly.

The Midnight Flood made its first appearance at Wilkesbarre, Pa., and scored a success.

Little Ethel Dalton has returned to the city after a twelve-weeks' season as Little Lord Fauntleroy.

Affie Warner, the Madge Brierly of the Western in Old Kentucky company, was recently thrown from her horse at the Alhambra Theatre, Chicago, but luckily escaped without serious injury.

During her engagement in Philadelphia Florence Bindley was complimented by two theatre parties, one made up of Elks and their friends and the other composed of members of the Sylva Athletic Club. The Captain's Mate in its new form has proved to be so popular that Miss Bindley will continue it through the season.

C. W. McCormack and Fanny Fratzeil were married at Galveston, Tex., on Sept. 4, and after Oct. 17 will be at home 1111 Ervov Street, Dallas, Tex.

Fanny Davenport will open her season in Brooklyn on Oct. 28.

John M. Ward is manager of Delmonico's at Six, and not James M. Ward, as has been printed.

A. S. Kingsley, of the Bostonians, who has been for some time in a hospital, where he underwent a painful operation, is recovering and expects soon to be out.

Lottie Hyde withdrew from A. V. Pearson's Western company Sept. 21.

The rehearsals of Humperdinck's fairy opera, *Haensel and Gretel*, began last Wednesday at Daly's Theatre. The first performance will be given here on Oct. 7.

May Smith Robbins is reported to be very successful in Eastern theatres in *Little Trixie*.

Charles A. Shaw has withdrawn from the management of Frederic Bond.

In an obituary notice of Mrs. Adeline Stetson, who died recently in Iowa, it was stated that she left a daughter professionally known as Lillian Price. This was erroneous. Miss Price had been on very intimate terms with Mrs. Stetson for years, but they were not related.

Oliver Doud Byron has gone to Taunton, Mass., to rehearse his plays for James R. Waite, who is making an elaborate production of them with his companies this season.

The Grand Opera House, Salt Lake City, opened with its stock company last Tuesday night in *Rosendale*, and was enthusiastically greeted. Messrs. Ingersoll, Edwards, Edison, and Ward and Misses McIntyre, Warren, and Chester made individual hits. The Salt Lake Theatre opened on the same evening to big business in *Too Much Johnson*.

The new Star Theatre Stock company, of this city, is thus officered: Homer W. Presdee, manager; Irving W. Kelly, manager for Neil Burgess; James W. Scullion, treasurer; J. Osborne Lunt, assistant treasurer; Joseph Palmer, stage manager; John A. Lane, advertising agent; James Eakins, stage carpenter; Gus Clingner, costumer.

Maurice Freeman will close on Saturday with the William Morris company, and will open with *Hands Across the Sea* on Oct. 3. He will be featured in that play, and will be supported by Tillan Wefing, Ella Billison, May Brodway, John Fenton, Perry Brigham, Louis Le Bey, Gerald Venor and George Mack.

Katie Emmett in her melodrama entitled *Chat, an American Boy*, won the praise of the Boston press during her recent engagement in that city.

Edward Michael, Mrs. Langtry's arbitration commissioner, sailed for England on Sept. 14. Satisfactory pecuniary settlements were made with Mr. French and the members of the company engaged for her cancelled American tour.

THE UNTOLD SORROW.

What makes this heart so sad?
No sick love pines there.
Why cannot I feel glad?
With no apparent care
'Tis strange that in me mind
Reflection strives and fails
To some solution find
For me many soulful wails.

It may be that I grieve
For something still unknown,
And thus I think and weave
Me sorrow in a poem.
No tears I ask or shed
For me sympathy of pain.
By an unseen power I'm led
To indite this poor refrain.

The more I try to solve
This puzzling problem deep,
The more my wheels revolve
And cheat me of me sleep.
Some reason there must be
For me suffering so cruel,
But regret is memory's fee,
And who regrets is but a fool.

L'ENVOI.

'Twere better to have been engaged
Half a season in advance
Than to walk Broadway so much enraged
With a fringe around one's pants.
For whereas in the Spring the proffer
May have been somewhat small
'Twere better to have closed the offer
Than to grieve throughout the Fall.

ARTHUR JAY.

THE GRUMBLER.



FTER a Summer outing,
one ought not, perhaps,
to be moved to grumble at
anything. But to a habitual
grumbler there are things
connected with so recrea-
tive an experience as an
outing that provoke growls.

I took my wheel with me,
and for much of my vaca-
tion my wheel took me. I
remember a time—when the wheel was more of a
novelty than it is to-day—when the railroad
authorities, courteously inclined, permitted bi-
cycles in the baggage car with the tacit under-
standing that the baggeman, or one of his help-
ers, should receive fees for their care and safe
handling. Then your bicycle was delivered to
you at the end of your journey by rail not the
least the worse for its carriage.

But things have changed on the railways. The
transportation of wheels is now attended with
serious danger to the machines.

There are so many wheels offered for carriage
to the railroads that the officials—especially
those of the New York, New Haven and Hart-
ford road, to my knowledge—have fixed a tariff
upon them that cuts both ways against the wheel
and the wheelman.

In the first place, if you wish, for instance, to
ride by train to Stamford, to New Haven, or to
Hartford, or to any intermediate place, and to
take your wheel with you, a tariff something like
half of a first class fare is charged for your bi-
cycle.

This would not be so bad were there not an-
other result. The baggageman, or his helpers,
as the case may be, resenting the action of the
railroad authorities in taking from them this tip
revenue, use a wheel, for the safe carriage of
which you may have paid generously, as brutally
as we are accustomed to see trunks and other
freight by no means imperishably handled. That
is to say, these employees take their revenge out
of the wheel with a heartiness of spirit and a
vigor of muscle at once astounding and provok-
ing.

During my journey of a week, most of which
was spent a-wheel, I on three occasions en-
trusted my machine to the tender mercies of the
baggageman, paying for its carriage in each case
at out half the amount I had paid for a ticket for
myself.

When I rescued my wheel from the bagge-
man the first time, he had succeeded in knock-
ing the cyclometer off, but had considerably
brought the pieces with him. On the second
rescue, I found that the lens of my lamp had
been broken, and the end of one of the grips
knocked off. On the third rescue I discovered
that a number of the spokes of one of the wheels
had been bent eccentrically, giving the machine
an intoxicated appearance in motion, while the
tool bag had been broken from its strong fasten-
ings.

I felt like asking the last man who had to do
with my wheel to let me look at his kit of tools.
It seemed to me that an axe, and possibly a reg-
ular stone-crusher must have figured in his de-
structive outfit. But I bethought me better of
it, and rode off on a damaged bicycle, wishing
peace and happiness and good fortune to both
railroad officials and their underlings.

Returning to town on a Sunday with the wheel
habit still upon me, I rode during the afternoon
up to Fort George. To those unacquainted with
this resort, the place is worth while as an experi-
ence in warm weather. In the Winter it is no
doubt bleak and deserted indeed.

From Washington Bridge the eye can catch
the merry-go-round that overtops the trees at
Fort George, and the ear may hear the mechani-
cal melodies that accompany the revolving cars.
The place, although on the West Side, strangely
enough is a Summer day mecca for denizens of
the East Side, who may take the Third Avenue
cable cars and be carried there via 125th and one
of the hilly avenues that run northward there-
from. In fact, on a Summer Sunday the resort
is wholly typical of the East Side, and this means
an interesting human exhibition.

It is a very circus that is spread out here on an
elevation from which the view is magnificent in
all directions. Catch penny devices, cheap re-
freshment stands, fortune-tellers and fortune
seekers—in fact most of the open features that
make Coney Island the paradise of the unsophis-
ticated—abound.

Near a great building called a casino, is a
large merry-go-round that was patronized to its
capacity on the Sunday that found me there. A
resounding organ makes what is no doubt called
music by those who patronize this dizziness-
producing device. As I looked upon the happy
crowd I listened to the organ. It was grinding out
an orthodox Methodist hymn. Thus, no
doubt, if one of the Sunday reformers who have
made things metropolitan interesting on the
Lord's day of late—albeit they have induced un-
wonted quiet in the city—should happen to
object to the festivities at Fort George, the
repertoire of the organ would probably be cited
as constituting a sacred concert, and the merry-
go-round would probably still revolve.

JACQUES.

A MANAGER IN JAIL.

S. E. Taylor, manager of O'Grady's Mishaps,
was last week married at Monticello, Ill., and
soon after the ceremony left his company without
paying their salaries. He was arrested at
Forest, Ill., and taken to Monticello, where he
was sent to jail.

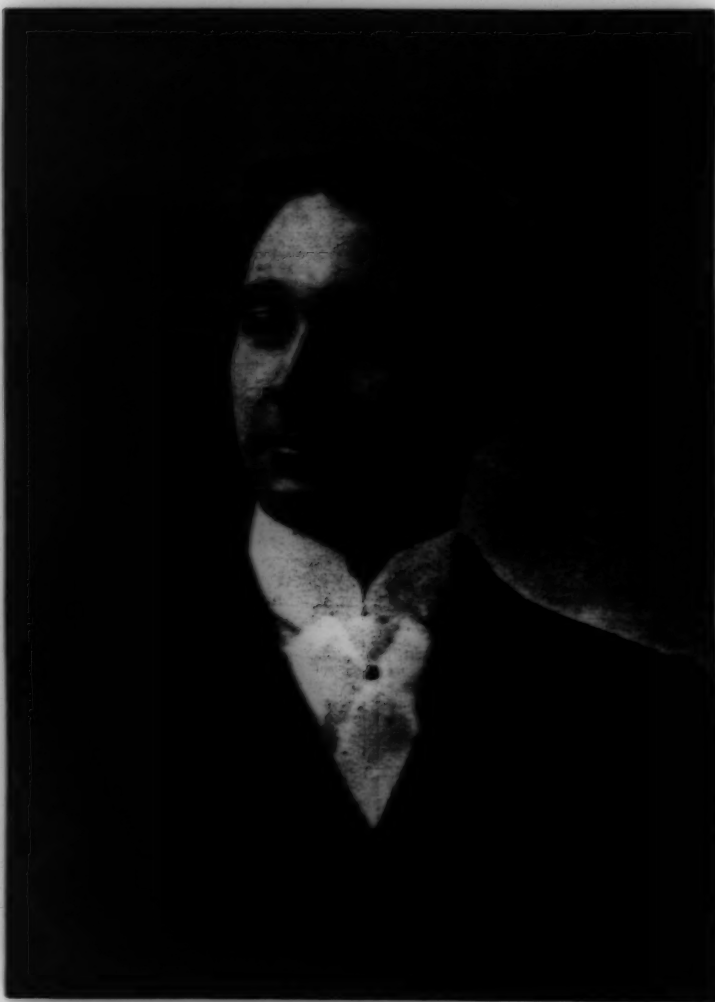
GUY STANDING.

Guy Standing, whose portrait is presented
herewith, is a handsome young leading man,
who acted the part of Sir Richard Cursitor in
Sowing the Wind with one of Charles Frohman's
companies last season. He has been re-engaged
by Mr. Frohman for the current season and may
be seen as Sir Richard at the Grand Opera
House this week.

Mr. Standing comes of a theatrical family that
is well known in England, and has been on the
stage ever since he left college, about eight years
ago. After joining Charles Wyndham's com-
pany in London he was rapidly advanced to
light comedy parts, and exhibited so much his-
trionic fitness that Mr. Wyndham made him his
official understudy, and as such he was called
upon on various occasions to replace Mr. Wynd-
ham in the cast.

In addition to the parts he played in the rat-
tling farces produced by Mr. Wyndham, he
achieved an enviable reputation in the old com-
edies. He made distinct hits as Charles Surface
in The School for Scandal and Young Marlowe
in She Stoops to Conquer. His Dazzle in Lon-
don Assurance, and Lord Alfred Lyndsay in
The Dowager were also considered capital char-
acterizations by the London critics. Among
the modern plays in which he appeared while
with Mr. Wyndham he was considered especial-
ly good in Brighton, The Silent Battle, Fringe of
Society, and other pieces of that order.

During Mr. Standing's engagement at Drury
Lane he appeared in military and heroic roles in
the various melodramatic productions at that
house. Before coming to America Mr. Standing
made a tour of Australia with Mrs. Bernard
Beere, playing the leading comedy roles in her
entire repertoire, including As in a Looking
Glass, Fedora, The School for Scandal, and
London Assurance. It was in Mrs. Bernard
Beere's company that Mr. Standing met Isabelle
Urquhart, to whom he is now happily married.



GUY STANDING.

Mr. Standing is an enthusiastic yachtsman,
and is a member of the New Rochelle Yacht
Club. He and his wife passed the greater part
of the Summer on their yacht, The Barbara.
He is a member of The Players, and besides
being a capable actor, is an all round athlete
and a thoroughly good fellow.

MR. SALSBUURY REIMBURSED.

Nate Salsbury writes to THE MIRROR: "Rela-
tive to the funeral expenses of Colonel D. A.
Keyes, who was in my employ in Boston at the
time of his death, I wish to say that I paid the
Boston expenses of the sad event to the under-
taker, Mr. Tinkham, who has since been paid
by the relatives of Colonel Keyes the full amount
of his bill, and he has sent me his cheque for the
same, so I have been fully reimbursed for my
outlay. I make this statement of the facts so
that the family of Colonel Keyes will not be an-
noyed by any misstatement."

The facts in this case are that the Actors'
Fund paid the funeral expenses, and that the
Boston undertaker, having been paid by the
Fund, returned to Mr. Salsbury the amount ad-
vanced by the latter.

A LEAGUE SUBJECT.

The Professional Woman's League last Thurs-
day listened to a talk on physical culture and
hygiene by Emma Carroll, who illustrated her
remarks gracefully to demonstrate the correct
manner of rising, sitting, kneeling, and stoop-
ing. Miss Carroll taught her audience how to
board a car and how to obtain equilibrium when
forced to stand in a cable car. Miss Carroll
advocated a permanent gymnasium for the League.
Plans have been made by the organization for
forming a Rainy-Day Club as an initial move-
ment towards the advancement of dress reform.

RIGNOLD TO RETURN.

E. Newton Daly, the Sydney correspondent of
THE MIRROR, recently interviewed George Rignold
in relation to his proposed American tour.
Mr. Rignold has no fixed plans as yet, but he
hopes to be in the United States within
six months. Mr. Rignold is remembered in this
country for his production of Henry V. about
twenty years ago.

THE BOSTON THEATRE.

Since the closing of the season L. Haber-
stroh and Son, who have done all the decora-
ting since the building of the theatre, have
redecorated the Boston Theatre in the most
modern style. The whole scheme of decora-
tion is the design of Albert Haberstroh, and
has been executed under his personal super-
vision, the figures being modelled by Max Bach-
mann.

The theatre is now decorated in the full bold
relief and the fine sculptural modelling and
dignified, cheerful tones of the classic Italian
Renaissance. Standing out in bold relief upon
the silvery green background of the dome, a
circle of symbolic figures represents the various
emotions of delight, wrath, despair, love, in-
spiration, and mirth, each bearing her ap-
propriate designation above her head. The upper
gallery front is adorned with panels in relief,
alternating with trophies and emblems. The
family circle front shows a series of cupids, bear-
ing shields upon which are portraits in relief
of famous dramatists and composers. Beginning
at the right appear the names under each por-
trait in the following order: Shakespeare,
Goethe, Racine, Bulwer, Schiller, Moliere, Sher-
idan, Auber, Rossini, Mozart, Beethoven, Verdi,
and Wagner. The first balcony front is decora-
ted in white and gold, with sprites and fauns,
bearing shields, forming with their pipes an in-
teresting group of mythical musicians.

Looking towards the stage the spectator notes
the proscenium entablature whereon are set
heroic figures symbolizing Music on the right
and Drama on the left. The clock above the
centre of the proscenium arch has been set in
ornamental relief. The walls have been colored
with a rich and soft old French red, which makes
an agreeable contrast with the ivory white of the
balcony front and boxes. The foyer, ladies' and
gentlemen's rooms, the grand entrance and, in
fact, all parts of the house have been renovated

GRACE HAWTHORNE HERE.

Grace Hawthorne is practically a stranger to
American theatregoers. She has never played
in this country, although born here, but in Eng-
land and in the English colonies she enjoys con-
siderable reputation and has started with artis-
tic and pecuniary success. Miss Hawthorne is
negotiating for a tour here this season.

Miss Hawthorne arrived in New York last
week on her way to England after a dramatic
tour through China, Japan, India, Burmah and
Turkey, and a representative of THE MIRROR
saw her at the St. James Hotel.

She is a small, short woman, somewhat of the
Bernhardt type, intelligent in face, with plead-
ing and eloquent eyes, graceful and juvenile in
carriage, and a musical voice.

"Yes, I have almost decided upon an Amer-
ican tour. I have never played here, although
it's the land of my birth, and I have been told I
should be successful. I have several plays en-
tirely new to American theatregoers which I
presented in London during my tenancy of the
Princess Theatre. These I shall present here
together with one or two of the best plays in my
repertoire. Three managers have made me
offers, but I have settled with none as yet. I
expect to sail for England on Saturday on the
Compania, and shall probably return here early
in November to complete arrangements for my
tour."

Your recent tour through the Orient must
have been a curious experience.

"It was, indeed, and a very interesting one.
I played four months in Calcutta, India, four
weeks in Singapore, and several weeks in
Shanghai and other cities in China. Of course,
our audiences were almost entirely English. In
India and Burmah we occupied the regimental
theatres in the different towns."

BUFFALO BILL'S DISCIPLINE.

After the performance of Buffalo Bill's Wild
West in Port Jervis last Thursday many of the
Indians and others connected with the show
wandered about town seeing the sights and mak-
ing purchases.

While the horses and paraphernalia of the ex-
hibition were being placed in the Erie Railroad
cars six Indians and three Cossacks entered a
saloon and drank freely. The convivial party
were executing a war dance when in walked Mr.
Cody.

There is little ceremony about the measures
taken by the leading spirit of the Wild West.
He kicked the Cossacks out of the place, it is
said, and drawing a revolver ordered the In-
dians to leave. They left. Mr. Cody then re-
primanded the barkeeper for selling liquor to the
red men, calling his attention to its prohibition
by the government, and then went out to see
that all his live stock was on the train for Mid-
dletown, where the next exhibition was given.

ENGAGEMENTS.

Adelin Roveline for A New Woman.
Annie Dacre, with the Potter-Bellew company,
taking the place of Percy Haswell.
Barry Johnstone with Davis and Keogh's Side-
walks of New York.
E. H. O'Connor and wife (Amy Paige), Samuel
Blair, and F. S. Shepherd for the Armstrong
repertoire company.
Jules Cluzetti for The Newest Woman.
F. G. Freeman with Ethel Tucker.
Lydia Pierce for the Grimes' Cellar Door
company.
Harry Gordon for The Newest Woman.
Harry Lenox and W. H. Dehman for the
Garland stock.
Fred. Hood for The Fatted Calf company.
Brenton Thorpe, formerly with Richard
Mansfield and Rose Coghlan, by A. M. Palmer
to play Little Billie in the Western Tillyby com-
pany.
Julia Hanchett with Daniel Sully.
Sydney Armstrong, Emily Rigl, Annie Lewis,
John T. Sullivan, Kendall Weston, and Boyd
Putnam for In Sight of St. Paul's.
Hudson Liston for The Land of the Living.
Little Anna Laughlin, to play Editha in the
Eastern Burglar company.
J. Aldrich Libbey and Hattie Arnold with the
Jules Grau Opera company.
Minnie Jarboe, for A Stag Party.
Elizabeth Garrison, for ingenue parts in Harry
Corson Clarke's Denver stock company.
Bertram D. Hood, with Sins of the Night.
Laura Booth, to play the leading comedy part
in The War of Wealth.
Maurice Freeman, by Manager W. S. Reeves,
for the part of Jack Dudley in Hands Across the
Sea.
F. Delaney Harvey, with Ida Van Cortland.
James A. Bliss, as comedian in A Fair Rebel.
Adelaide Little, daughter of S. J. Little, by
Manager Fred. Robbins for Little Trixie.
Charles Melville, to go in advance of The Two
Colonels.
Courtice Pounds, by J. C. Duff, for the Garrick
Theatre opera season.
Gabrielle McKean, Edgar Halstead, Frank
Lyon, John H. Burnett, J. C. Campbell, Alge-
non Tassin, Alvin Kennedy and Margaret Le-
land to support Amy Lee and Frank Doane in
Miss Harum Scaram.
Bart. W. Wallace has joined Katie Emmett for
his fourth season.
Frederick Hooker assumed the management of
the new Princess Theatre, Mobile, Ala. He will
probably organize a stock company at the house.
Frank Connelly, of the Princess Theatre, To-
ronto, has assumed control of Frederic Bond's
tour.

NOTES FROM ABROAD.

Ibsen's new drama will soon be produced in
Berlin.
Sara Bernhardt, who has just opened her tour
in the French provinces, has presented her young
orang-outang to the Jardin des Plantes, in
Paris.
Ibsen is to be among the few men of genius
who have tasted the sweets of immortality while
still living. A statue, executed by the well
known sculptor, Stephen Sinding, is to be erected
in his honor at Christiania. It will stand in front
of the Royal Theatre.
Beerbohm Tree, while playing in Fedora in
Hull, Eng., on Aug. 31, dislocated his shoulder.
John Peachey has postponed his return to this
country from Europe in consequence of his en-
gagement with George Edwardes.
Lydia Thompson is playing in An Artist's
Model at the London Lyric Theatre.
Mabel Bouton has made a pronounced suc-
cess in The Shop Girl at the Gaiety Theatre,
London.
E. D. Shaw, Bus. Rep. A Trip to the Rockies.

BOOKS REVIEWED.

"Echoes of the Playhouse," by Edward Robins, Jr. G.
P. Putnam's Sons, New York and London.

This volume is made up of a series of pleasing
essays which scan the English theatre from the
earliest times to Sheridan's day. The facts and
anecdotes employed have, of course, been taken
from various sources, running from "Biographia
Britannica" to "Pepys' Diary," but they are here
woven into progressive chapters entertainingly
varied, and the book will interest every one
partial to stage chronicles. Some sixteen illus-
trations from old plates and prints add to the
value of the volume.

"Tourist Guide to the Continent." Authorized by the
Great Eastern Railway Company, and edited by
Percy Lindley.

To American travelers abroad this volume
will be valuable. The scope of the guide is quite
comprehensive, but American tourists will find
matter of special interest in the chapters upon
Holland, including the districts of Amsterdam
and the Zuyder Zee; and of Belgium, including
Antwerp, Brussels, Waterloo, the towns of Old
Flanders and the "Cockpit of Europe." The
Guide provides full information, also, for those
who would travel on the bicycle, has a map, and
is interestingly written and illustrated.

UNDER THE BLACK FLAG.

Frank E. Long's Dramatic company is pirating
The Middleman, In Mizoura, Tribby, The Pro-
fessor's Love Story, and The Gilded Fool, in
South Dakota, and, strangely enough, is finding
theatre managers who evidently do not know an
honest company from a dishonest one.

O'Ormond's Players, managed by E. G. Gros-
jean, and headed by John D'O'Ormond and Agnes
Fuller, are pirating Caprice and A Texas Steer
in the West.

Mary Kinzie and "her merry company," un-
der the management of Charles Jerome, are
pirating in the West. Among other plays they
use Caprice without authority, under the title of
Mercy's Marriage.

IN OTHER CITIES.

SAN FRANCISCO.

The weather has been so good since the theatre has been opened, that attendance at the Baldwin has been very good. The play, which has been playing in the city since its first performance in New York, is now being played in the city.

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It is being well performed, and the specialties offered are also up to the standard adopted by this theatre. The Baldwin opens Thursday evening with De Wolf Hopper.

PROVIDENCE.

Keith's Opera House was nearly filled evening of 16 when Tom Murphy opened his week's engagement in the musical comedy, "The House of the Rising Sun." A more enthusiastic audience has not been seen in a long time. The star impression of the Baldwin has been playing in the city since its first performance in New York.

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"The Star Spangled Banner" at several of the companies in a manner that aroused the enthusiasm of the visiting veterans and the patriotism of all.

JERSEY CITY.

André MacK made his first appearance in this city as a star at the Academy of Music 15-21 in Miles Aronson, one of William J. Sullivan's early successes. Mr. MacK made a brilliant success. He is a very natural, graceful, and confident singer and dancer. He has a beautiful voice and a splendid manner and sings a number of good songs. In fact he sang too many songs. The play goes with a vim, and at the end of the first act a convention with over one thousand people was held.

Manager D. W. Truss has supplied a strong cast, and magnificent scenery. Excellent work is done by Ogden Stevens, James Vincent, William J. Brown, Katie Coleman, Lida M. Wilson, Miss Sackett and a talent of child. The play is a comedy of the play and a play to make the night interesting. Edward Harrison in Old Lady 23-25. Miss E. E. E. in Old Lady 23-25.

Sober and a beautiful picture of "Nana" is on exhibition here for two weeks and is drawing large crowds.

Fred. F. Allen of G. H. H. has a novel scheme on hand. He proposes to offer a prize of \$50 to the person who can sing the most songs in the city. The person who has the largest number of songs in the city will win the prize.

James F. O'Malley, Jersey City's bill-poster, was a delegate to the "P. O. Convention" at Cleveland, O. He arrived home 15, and reports that while he was in Cleveland he was the guest of Manager Harts and Al. Ryan, the bill poster, both of Cleveland. They gave him a royal time.

Manager Frank Henderson of the Academy of Music, who met with a painful accident while swimming in Hollywood Pond, Long Branch, N. J., has entirely recovered. Kitty Coleman is doing great dancing in Miles Aronson.

Andrew Mack's business at the Academy of Music 15-21 has been immense. Mr. Mack has two of W. J. Sullivan's original cast George C. Webster and Miss Sackett.

Gus Hodge's engagement at the Academy of Music 15-21 was very unsatisfactory to Mr. Henderson. Mr. Hodge was indisposed owing to the excessive heat, and Mr. Henderson insisted on an announcement being made before the curtain that a substitute would play Mr. Hodge's part. This has been a standing rule at the Academy since the Henderson management, that the public should be protected, and it has helped to make the house what it is to-day.

INDIANAPOLIS.

At the Grand Opera House The Fall of the House of Usher opened good business 16, with increased business later in the week. It was in the main satisfactorily presented by a fairly capable cast, prominent among whom were Messrs. Howe, Steadman, Misses Kathryn Osterman and Gilbert. Of the scenic display, the costumes and the following up deserve special mention. Bonnie Scotland 23-25.

At English's Opera House Hamilton's Superbia opened to packed houses, which continued during the week. The co. had been in rehearsal at this theatre for a week past, but the opening performance was as smooth as any given. New tricks, features and scenery are added this year. Miss May as Maria, the horrid Brothers and Charles Gagner received great applause. Comedy and Farce 23-25.

The Scout, a Wild West drama, opened to packed houses at the Park Theatre 16-21. People were turned away. Genuine Indians, horses and a trained bear add to the effect of the play. Good average co., headed by Miss Georgia Osborne. London Belles 23, 25; Crawford Brothers Minstrels 23-25.

Kone Hall co. opened to a large and well pleased audience at the Empire Theatre 16-21, with increased business on the succeeding nights. A Trip to Newport and Seaside Frolics were included in the programme. Pauline Ratcheller is the leading member, and cleverly sustained her part. William Van received great applause for his rendition of "O'Grady Was in Line." Mincey's City Club 23-25.

Despite the wave all the theatres are doing good business, owing to the fact that it is Indiana State Fair week.

OMAHA.

The week at Omaha, 16-21, is the scene of the Nebraska State Fair, which has not been held in this city for ten years. Over \$500,000 has been spent in decorations and for the entertainment of visitors, which has naturally drawn enormous crowds from six or seven surrounding States, packing to the almost every place of amusement. All of the theatres have deferred the raising of curtains until after the strong attractions of street parades have gone by.

The John Stapleton co. in The Charity Ball 12-14 played to good houses at the Creighton Theatre in spite of the intense heat. This very popular play of DeWolf Hopper has been an additional help to the theatre by its very acceptable rendering by the Stapleton co. The Derby Winner 15-16 is playing to crowded houses. The co. is under the personal management of the author, A. B. Spink. The last scene in second act, depicting stables at fair grounds, is peculiarly well set. The six horses and stage play of the jockeys are true to nature and very catching. The 23-25, Cleveland's Minstrels 26; The Passing Show 27, 29; The Cotton King 29-31.

The young actor, John Griffith, in Faust drew fair houses at Boyd's Theatre 12-14. Roland Reed in The Politician 15, S. R. O. For the rest of the week he presents Lend Me Your Wife and Innocent as a Lamb. Gladys Wallis, supported by Frederick Paulding, in Fanchon 24, 25. The co. fills the remaining days of the week at Gaudin's Opera House, Kansas City.

BUFFALO.

De Wolf Hopper and his merry co. of entertainers opened a three nights' engagement at the Star 16 in Dr. Syntax. The opera was presented here last season and met with moderate success, but the people seem to like Hopper in whatever role he may appear and he is cheered lustily on his entrance, and applause and laughter greet every pun or grimace of the giant comedian. Mr. Hopper, with a accustomed regularity, and at request, recited "Casey at the Bat." The Gay Parisians 19-21.

John March is not yet dead to the world, and presented to his patrons for a week's run a spectacular production of The Old Homestead at Music Hall. George W. Wilson appeared in the character of Uncle Josh. The co. was excellent in every particular and the scenic effects surpassed beyond expectation. The double Mule Quartette is a strong organization headed by R. C. Jose, of minstrel fame. Denman Thompson was present and witnessed the first performance. Rice's 16-25.

In a Big City, styled a comedy-drama, with Boldy Gayler and Al. Wilson heading the co., played to crowded houses week of 16-21 at the Lyceum. Manager Robinson is having a most successful season and is giving personal attention to the house.

Sam Jack's Crookes, etc., constituted the attraction at the Court Street Theatre 16-21. The co., while not strong individually, furnishes a unique and pleasing entertainment. Select vaudeville 23-25.

MILWAUKEE.

Host's A Contented Woman began a week's engagement at the Davidson 15, and received fair patronage. Caroline Michel Hoyt does effective work as Grace Holme, and William H. Currie as Benton Holme is satisfactory. George Ober is capable of more effective work than the part of Uncle Todie affords.

In Old Kentucky attracted large crowds to the Bijou week of 15-21. The piece is very popular here, and the Pickaninny Band and race-track scene never fail to receive storms of applause. The co. this year is a very capable one.

Sadie Hanson in A Kentucky Girl was the attraction at the Academy 15-21, and received a fair share of patronage. Manager Dean, of the Davidson, has just closed a contract with the Danmarch Opera co. for four performances later in the season.

Sandy Dingwall spent a day in the city last week with his parents. Business is pressing with him that his return to New York was necessary sooner than his friends would like.

The new drop-curtain, draperies and electric light plant which were added to the Bijou this summer make this theatre more attractive than ever.

The familiar face of Bart Ruddles greets the patrons of the Bijou again this season as they step up to the box-office for their tickets.

KANSAS CITY.

The season is now in full swing and Kansas City is equipped with more and better theatres than ever before in its history. From the splendid bookings already announced, the indications are that the competition for public favor will be strong, and an excellent line of amusements the result. There are two first-class theatres, the Canton and Auditorium; two popular priced houses, the Grand and Ninth Street; one on the line of amusements of vaudeville and drama at the Galla, and two variety houses.

The weather has been extremely hot during the past week, but most of the theatres have done a fair business notwithstanding. The great novelty of the season is the play, which has been playing in the city since its first performance in New York.

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CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): James B. Mackie in Grimes' Cellar Door 14; matinee and night; business averaged good and performance excellent.

SELMA.—ACADEMY OF MUSIC (L. Gerstman, manager): The season will open Oct. 1 with Joe Cawthorn in A Fool for Luck and a large audience will greet him.

NEW DECATUR.—ECHOES OF OPERA HOUSE (J. J. Gordon, manager): Georgia Minstrels Oct. 12; Thomas Keene 28.

ARKANSAS.

NEWPORT.—THEATRE (Hirsch and Billingsley, managers): The season opened with Richards and Pringle's Minstrels 14 to a packed house; performance good. A Country Cousin Oct. 2; Henry Watterson 9.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): J. K. Emmet in Fritz in a Madhouse 10; fair house. Emily Lytton gave good support, and the co. was excellent. Little Baby Spencer was a feature. Katie Putnam in The Line Kilt 21.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): The theatre was dark last week, owing to the failure of the Stetson Comedians to fill their engagement 9. The house was opened by The Dazzler to fair attendance (181), the excessive heat keeping many away. The co. gave entire satisfaction, and will play a return date. Katie Putnam 19; Charles Elliott Newswinger 21; Georgia Minstrels 30. Items: Herbert Scholer, an old Fort Smith boy, who for the past two seasons has been billposter with Sells and Renfro's Circus, has resigned and accepted the position of stage manager at the Grand of this city. Josie Dewitt (Dewitt Sisters), at her home in Washington, D. C., on 14, presented her husband, Will West, of The Dazzler co., with a lovely bouncing girl.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A local production of La Marquette under the direction of C. Modini Wood drew well 13, 14. Items: BIRNBAUM (Fred A. Cooper, manager): Gustave Frohman's co. in Sedley Brown's The Colonel's Wives drew largely well ending 14. Jane and the present bill week of 15-21. Items: Gustav Thalberg, manager of the Thalberg Opera Co., is registered at the Madonn on his first visit to Los Angeles. Manager Sedley Brown, of the Frohman co., author of The Colonel's Wives is more than happy over the reception accorded his play, and now appears in white face, having offered up his whiskers on the opening night as a sacrifice. Percy Fenimore, the popular press agent of the Orpheum, has returned from an outing at Santa Fe Springs with descriptive powers brighter than ever. Ed. Green, the prize-jockey of the Orpheum, took French leave with the Syndicate Circus, leaving numerous obliging friends wondering if there is anything in a name.

STOCKTON.—YORKMIRE THEATRE (Frank P. Adams, manager): Loranie Hollis co. to poor business 9-15; inclement weather. Frawley Dramatic co. 15-22; large advance sale. AVON THEATRE (James J. Lent, manager): Sam T. Shaw's co. are booked for 15-22. They did big business at a previous visit here, and the outlook for the week is most promising.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Pinofore was well rendered by local talent and liberally patronized 9, 10. Frawley Opera co. Oct. 23.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week ending 14. The John Drew co. cancelled their engagement. Manager Cook offered a big bonus for one night so as not to disappoint his patrons. The house will be dark for several weeks. OAKLAND THEATRE (James J. Collins, proprietor): Louis Lubans, manager: The Daily Dramatic co., headed by May Nannery in Queens, to good business week of 9-14. Wife for Wife next.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 16-21.

LEADVILLE.—WESTERN OPERA HOUSE (A. S. Weston, manager): Joe Newman Concert co. to a crowded house 12. LYNN TH. (Simpson, manager): A Terrible Fix to good houses 9-15.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): House dark week ending 14. The Joe Newman Concert co., under the management of Mr. Nye, have just returned from their tour of the Silver Circuit, and report good business at all points.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): The Joe Newman Concert co. 13; good business. The Joe Newman Concert co. 13; good business. Too Much Johnson 20; A. M. Palmer's Trilby co. 24; Silver Lining Oct. 1; The Derby Winner 11; Cleveland's Minstrels 15; Hoyt's A Texas Steer 22; Charley's Aunt 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Jay Circus 7; fair audience; performance good. The Jay co. gave a concert Sunday night, 8. Character monologue and scenes from Hamlet by Richard Foote and Annie Plunkett 13, 14; fair business; performance good. The Play Train understood.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Joe Newman Concert co. in specialties 10; good co. to fair business. Aspen Comedy co. in Engaged 18.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Louis James as Othello gave a most finished performance 12. Walter Lawrence and Theresa Milford 13 presented Fabio Romani in a satisfactory manner. The White Squadron, with its wealth of elaborate scenery, 14 drew good patronage. My Wife's Friend 16 did not meet with favor, notwithstanding it was acted by a good co. headed by W. C. Andrews. Hoss and Hoss met with success 17. N. S. Burnham and Joseph Comers essayed the principal roles. Rhéa 19; Baggage Check 20; Faust and Press Club dinner 21. Items: A tramp stage hand at Proctor's created a sensation by appearing on the street with a jag and an end minstrel suit, the latter left in a dressing-room by mistake by Primrose and West. He finally landed both in the police station, and for a few months will have no use for an umbrella. The Elks are advertising their bazaar in a unique manner. Nightly a trolley car abate with electric lights, having on board a band, travel over different routes and give concerts in the suburbs. J. C. Wasserbach, a prosperous and well-known real estate broker and treasurer of the local Elks, met with a shocking death 12. He was acting as one of the marshals at the New England Firemen's Reunion held here on that date, and during an exhibition of a self-propelling fire-engine the horse on which he was mounted became unmanageable, and backed directly in front of the machine as it was going at full speed, and both horse and rider were instantly killed. The street was packed with people, and the shock to all was great. Funeral services were held Sunday at Christ Church, and the body was escorted to the grave headed by the Elks and a band, and delegations of various societies of which the deceased was a member. Ex-Manager Talcott of the Pratt Street Theatre has removed to New Haven, where he has purchased an interest in the Hotel Monopole.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Louis James in Virginia and Othello 11 gave an even better than his usual spirited performance to good-sized audiences. Primrose and West gave the best performance they have ever presented here 12 to a big house. The Brooklyn Handicap 13, 14 was clever, exciting, and satisfactory. The largest three-days business done at this house in years was 16-18. Madame Rhéa in her ever-pleasing Josephine, Empress of the French, for two performances, is announced for 21; Canary and Lederer's The Merry Whiteside in Hamlet 25, 26; Chauncey Olcott in The Irish Artist 27; Cissy Fitzgerald with her wink and dance specialties and jocosities, The Foundling, 30. Items: Atkinson M. (Parsons and Jennings, managers): Cody and Salisbury's Colossal Black America took the town by storm 14. The French Folly co. is better this year than in several years. Hoss and Hoss opened 19 for three days, followed by An American Girl 22-25; Congress and Grant's The Old World 26; and the Howard Stock Dramatic co. 30 Oct. 5.

NEW BRITAIN.—RUSSWITZ LYCEUM (Gilbert and Lynch, managers): Wang by a fine co. to a big house 12. Black America 13; good matinee and packed house in the evening, giving promise of an interesting performance. A packed house 14. The White Squadron to a large audience 16. On 19 Stuart Robinson will open here in his new play, Government Acceptance. James O'Neill 23 in Virginia. Items: OPERA HOUSE: Another new manager takes

the helm. This time it is A. L. Bishop, an experienced man and a hustler. The house is being painted and renovated, and strenuous efforts will be made to put it on a sound basis. Items: Georgia Minstrels, Middle-town, hopes to be able to join her co. next week. She has had an attack of inflammation of the bowels, a recurrence of a trouble she had last winter, and which was aggravated by the physical exercise needed in her part.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunell, manager): Primrose and West's Minstrels drew a crowded house 11. The Fatal Card, a strong melodrama, was the attraction 12, 13, and made an excellent impression. Wang, Manager Truss's amusing spectacle, did a fine business matinee and evening of 14. GRAND OPERA HOUSE (G. B. Dunell, manager): Gus Hill's co., containing a strong array of vaudeville talent, drew well 12-14. Joe Ott, remembered for his amusing portrayal of the character of Ezekiel Pipes in The Dazzler, made his initial appearance as a star in a farce called The Star Gazer 16. A large audience was present. Brooklyn Handicap 19; The White Squadron 20, 21.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Pinofore by local amateurs drew a good-sized house 11. The opera, as a whole, was presented in a very creditable manner, some of the principal parts being particularly well sung. Louis James gave Virginia, matinee 14, to a small audience, but did better in the evening when Othello was presented. Both plays were splendidly acted, Mr. James investing the parts of the Roman father and fiery Moor with passion and sincerity. The supporting co. is a very strong one, including William Harris, Gayman, and Alma Kruger, who were much admired for their admirable acting as Iago and Desdemona. Wang 17; large and well-pleased audience. This pretty opera wears well, and the co. and scenery this year keep up the high standard set during its early career. Lewis Morrison's Faust 18; Rhéa as Josephine 20. Items: OPERA HOUSE (L. L. Jackson, manager): French Folly co. three nights commencing 19.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The season opened 13 with Wang to a crowded house. Albert Hart as the Regent was appreciated. The chorus and scenery were excellent. The Middlesex is directed as last season, Messrs. Harris and Camp attending to the business end, Harry Eagle to the stage, and Officer Haling on the door. Items: Negotiations are in progress for opening McDonough's Opera House as a 10-20-30c. house. The contract will be closed in a few days.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Hoss and Hoss co., headed by N. S. Burnham and Joseph Comers, attracted a good-sized audience 18. White Squadron 19; James O'Neill in Virginia 20; Baggage Check 21.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Louis James in Othello 13; excellent performance; fair business. Wang 16; good business. This was the second appearance of Wang here. Faust 19; Stuart Robinson 21; Rhéa 23; Merry World 24; Chauncey Olcott 25; Old Glory 26. Items: The Gaiety Opera House will open the season with Rive and Barton's Comedians 20.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Sumner, billed for 17, canceled. Wang 18; big house; complete satisfaction. Gorman Brothers 21; Walker Whitehead in Hamlet 27; A Ride for Life Oct. 1.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark 12-20. Fredric Bryton canceled. STAMFORD.—TOWN HALL (F. M. Briggs, manager): Minnie Lester 9-14; good houses. Colonel Robert G. Ingersoll 16; fair house. Rice and Barton 21; Bubba Comedy co. 23-28.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Girl Up To Date 30; Howard's Hibernica Oct. 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Spider and Fly 13; big house. Primrose and West's Minstrels 14; good business. Green Gosh's Man 19; Silver King 20; Gus Hill 21. Items: THEATRE (Frank Beresford, manager): Al. Reeves' Vaudeville co. 16-18; large audiences. Kodak 19-21; Midnight Special 22-25; The Westerner 26-28. All the comforts of home 30. Items: Harry Bernard, manager in advance for Midnight Special, was taken ill. His health is greatly improved since the recent operations that were performed upon him in Newark, N. J. Mr. Bernard has many friends among the Elks here.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (Farber Burbridge, manager): Yale's Devil's Auction 13 and 14, including matinee, drew large and well-pleased audiences. The performance shows many marked improvements over former years. The acrobatic work and dancing deserve special mention.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The regular season was opened on 13 with James B. Mackie's Grimes' Cellar Door to a fair house. A. V. Pearson's White Squadron 27; Land of the Midnight Sun 28.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Joe Cawthorn in A Fool for Luck to a large and delighted audience 12. The general impression is that this is the best co. Mr. Dunne ever sent here, and it is safe to predict even a larger house next time. My Wife's Husband 17.

GRIFFIN.—OLYMPIC THEATRE (J. D. Holman, manager): House opens 21 with Carlotta Griffin.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Joe Cawthorn 23; Trilby 27.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (J. H. Finney, manager): The house was opened for the season by Charles Frohman's co. in Too Much Johnson 10.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Passmore, managers): Side Tracked 10; poor performance; small house. Cleveland's Minstrels 12; good business. Silver Lining 14; splendid performance. On account of the hot weather only fair attendance. Trilby 16; largest house of the season. The Defaulter 18; Davis' U. T. C. 21.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Matrimonial Agent to a deservedly poor house 9. The Tornado 10 to a fine house. Maloney's Wedding 14; small house. Ali Baba 21. A. V. Pearson co. 23; Trilby 20. Items: The many friends of Ida Irvine are pleased to hear of her engagement for the season with Joe Murphy's co.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinley, manager): Henderson's Sinbad 16; large upper house.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Trilby was presented 11 to a large and well-pleased audience. Bowery Girl 26; Bunch of Keys 27; Vale of Avoca 30; Charley's Aunt Oct. 2; The Hustler 4; A. V. Pearson's comb. 9-13.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Matrimonial Agent 12; very poor house.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindall Brown and Co., managers): Cleveland's Minstrels to a large and well-pleased audience 11; U. T. C. 14; fair house.

FREEPORT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): Compton's Dramatic co. closed a successful week's engagement 14. The company disbanded here owing to the illness of Mr. Compton. Frank Jones in In Old Madrid 18.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Trilby, produced by A. M. Palmer's co., was seen here by a large audience 10. Lincoln J. Carter's Tornado 14; good business.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): Opened for the season with The Matrimonial Agent 13; good house and play well received.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Charles H. Hopper in The Vale of Avoca 14 to a poor house. Lawrence Hanley presented The Player matinee and night 15 to slim houses. A Cracker Jack 22; Sadie Hanson 23.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): A. M. Palmer's co. in Trilby 12; large and well-pleased audience. Lawrence Hanley in The Player 14; Sinbad 19; Alabama 23; Vale of Avoca 24.

SPRINGFIELD.—CHATELAIN OPERA HOUSE (R. L. Chatterlain, manager): W. S. Cleveland's Minstrels 9; fair business. A Black Sheep 10; large audience. Wil-

liam A. Brady's Trilby gave three performances 13, 14; large audiences. Kentucky Girl 21; In Old Kentucky 23-25; Roland Reed 26-28. Items: Harry and Ross Snow are both back in town, the Modern Woodman having disbanded in Peoria. It is their opinion they opened their season too early. The members of The Black Sheep co. held their first annual banquet at the St. Nicholas Hotel after the performance 20.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Silver Lining 13; fair house. Tornado 17; Trilby 19; Bunch of Keys 23; Roland Reed 25; In Old Kentucky 26; Conroy and Fox 30; Trilby Oct. 1. Items: Frank Pollock, the new tenor of the Bostonians, is a Galesburg boy. We predict great success for him, as he has a wonderful voice and the true American spirit.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Grand hall for benefit of Captain Gorman's band 12.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): The Silver Lining 12; small audience; play and co. strong. A. V. Pearson's big stock co. opened 16 to S. R. O. at 10-20-30-50 cents. Land of the Midnight Sun was seen for the first time in this city and it made a success. The White Squadron 17 to another big house. Both plays were well staged and were presented by good cos. Co. E. Illinois National Guard, assisted in The White Squadron. Police Patrol, Midnight Alarm, Derby Mascot, and White Squadron for the rest of the engagement.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): Henderson's co. in Sinbad 17; crowded house. Bunch of Keys 29; Charley's Aunt Oct. 3; The Hustler 7.

AURORA.—OPERA HOUSE (J. W. Plain, treasurer): Trilby pleased a large house 4. The Old Homestead 9; Tornado 12; Friends 16; all to fair business.

VIRGINIA.—TREMONT OPERA HOUSE (J. Gore, manager): Blind Boone Concert co. to a small house 6. Salter and Martin's U. T. C. 12; good house. Lew and Lottie Walters 21.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): McCabe and Young's Minstrels 12; small house; fair performance. Salter and Martin's U. T. C. 28.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Roland Reed and his excellent co. closed their engagement 9-11; S. R. O., and was followed by Fatted Calf 12-14, which gave fair performances to good business. The specialties of Adam D. Sheriff (whistler) and Jennie Lind Lewis were well received.

Miss Lewis sang from the stage for the first time in the city, W. P. Chaney's (M. R. Chaney) composed "Daring Mabel," and made a decided hit. Ali Baba with its handsome scenery, beautiful costumes and a large co. pleased large audiences 16, 17, at advanced prices; The Hustler 18; Mexico 20; Friends 21; Passing Show 26; The Bostonians 27, 28. Items: GRAND OPERA HOUSE (William Foster, manager): Murray and Mack engaged large audiences 9-14. The performance was a better than last season, the specialties first-class and the costumes magnificent. A Bunch of Keys 21. Items: Cud Given, formerly in the interest of Manager Foster, is now in advance of The Hustler. The B. P. O. Elks No. 99 gave Roland Reed a complimentary audience 10 and presented him with a handsome floral piece. The co. was also entertained by Manager Foster and Murray and Mack at Finnegan's Ball 14, when they presented Mr. Murray (a baby E.R.) with a floral piece. Rumor again has it that the much-talked-of auditorium, with a seating capacity of 4,000, will be built in the near future.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): House dark 16-21.

CARROLL.—GERMANIA OPERA HOUSE: Dark 16-21.

DEBUSH OPERA HOUSE: Kirby, hypnotist, 16-18.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): House dark 12-14; Murray and Murphy 17.

CHARLES CITY.—HILDEBRATH OPERA HOUSE (C. H. Shaw, manager): This house opened the season with Lincoln J. Carter's Tornado 11 to a crowded house. Weston's Comedians 13-21; Andrews' Opera co. 28; In Old Madrid Oct. 4; Lewis Morrison's Faust 22.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): A Fatted Calf 16; good business. A Turkish Bath Oct. 3.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Forrester and Rice's A Matrimonial Agent 14 to a small house. Punch Robertson and co. opened a week's engagement 16 in their usual repertoire and are pleasing large audiences.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Prof. J. A. Roche, the hypnotist, drew good houses 9-11. The Hustler 12; business fair. Ali Baba 19; immense advance sale and S. R. O. sign was displayed night of the performance. Items: P. O. E. Lodge 25 entertains the Ali Baba co. 19 in their comfortable club rooms.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Original Tennessee Jubilee Singers 11; performance good; fair house.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Charles H. Hopper and a capable co. 12 in the Vale of Avoca, a pleasing Irish play, to a large and well-pleased audience. Mr. Hopper is a ballad singer of rare excellence and his songs were received with many manifestations of pleasure. Trilby 17 drew a large and brilliant audience. The co. was one of exceptional strength and the play was given in a manner that called forth the most enthusiastic plaudits. The Svengali of Theodore Roberts was a masterpiece of acting. Mabel Amber was a charming Trilby, and Herbert Carr as Tuffy, Frederick Conger as Little Billie and William Romain as Geko found instant favor. The Tornado 19.

MARSHALLTOWN.—OUBON THEATRE (I. C. Speers, manager): Charles H. Hopper in The Vale of Avoca 11; high house owing to extremely warm weather; good performance and pretty scenery. Murray and Mack in Finnegan's Ball 14; Edwin M. Royle's Mexico 19; Roland Reed 27; Wife 30.

SIOUX CITY.—PLAYERS GRAND (A. Beall, manager): Pauline Hall co. played Dorcas to a good house 11.

MASON CITY.—AUDITORIUM (John Borland, manager): Lincoln J. Carter's Tornado 10; large and well-pleased audience. Wilton Theatre co. 23-28. PARKER'S OPERA HOUSE (C. A. Parker, manager): Mr. Hunt, of Chicago, assisted by local talent, will put on The Volunteer 24-26.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Our Country Cousin was presented to a large and well-pleased audience 14. Frank Jones handles the leading role in a very capable manner, and has surrounded himself with the best company he has ever had. John P. Kennedy and Billie Merton are worthy of special mention. Emily Barker in Our Flat 23. Romance of Corn Hollow 27; Harlow Brothers' Minstrels 28. Items: George C. Wood, of Our Country Cousin, is here for the week painting new scenery for that co. E. F. Sullivan has joined Lillian Kennedy co. as comedienne. Belle and Sadie Schuman have signed with The Dazzler co. No. 1—Oliver Wood, after an absence of four years, has returned to the stage and is now playing a leading part in The World of Players. Lillian Taylor joined Tony Fattell's Garry Owen's co. at Bridgeport, Conn. May Anderson has retired from the stage and is devoting her time to play-writing. Phil. H. Irving, agent of Our Flat, is now busy painting his attraction. I am pleased to add the photograph of Jessie Mae Hall to my small but cherished collection of artists. Thomas F. Adkins, manager of Professor Sylvan Lee, writes me that his business this season has been a decided improvement over that of last year—George C. Wood has taken the place of Harry Rogers of Our Country Cousin co., resigned.

LEBANON.—GRAND OPERA HOUSE (Skiff and Hoy, managers): Smugglers 3; Wilsey's Congress of Novelties 13; both to fair business. The Columbia Opera co. 28.

PERU.—EMERICK'S OPERA HOUSE: Dark 16-21.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbin, manager): Madge Tucker co. week 9-14 to good business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Wilsey's Congress of Novelties 13; high business. A. G. Field's Darkest America 12; good performance to good business. Old Tennessee pleased a small audience 13. Mr. and Mrs. Robert Wayne opened a week's engagement 16 to a large audience and gave a pleasing performance. Anderson's Jolly Old Chums 23; Henderson's Comedy co. 24; Signor Blitz 26; Helene Mora 28. Richard C. Bennett of this city with Frohman's Fatal Card co. visited here 14.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Telegram 9-14; good business. A. G.

Field's Darkest America 16; S. R. O.; good performance. Daniel Sully in A Social Lion 25.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): A Cracker Jack 16; good house; satisfactory performance. Columbia Opera co. 24; Two Johns Oct. 7; Land of the Midnight Sun 15; Pawn Ticket 20 17.

MUNCIE.—WYSON GRAND OPERA HOUSE (H. R. Wyson, manager): The Old Homestead 11; fair house; good performance.

FRANKFORT.—COLUMBIAN THEATRE (Aughee and Benfield, managers): Wilsey's Congress of Novelties 10; poor business. James A. Riley in A German Soldier 14; fair business. Pawn Ticket 20, 11; A Bowery Girl 14; The Burglar 18; Primrose and West 21; Princess Bonnie 26; Gus Hill's World of Novelties 30.

MICHIGAN CITY.—OPERA HOUSE (E. F. Bailey, manager): J. A. Trail's Old Tennessee to fair business 14; J. C. Lewis in St. Plunkard 21.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): A. G. Field's Darkest America to a packed house 14; Jessie Mae Hall, Fair week, 16-22.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Wollford, Holmes and Sheridan in The Smuggler, Train Wreckers and Mystic Mountain pleased large audiences at cheap prices 12-14. Wilsey's Congress of Novelties to light business 15. Marie Sanger 18.

EVANSVILLE.—GRAND (King Cobbs, manager): A. G. Field's Minstrels 12; good house and very meritorious performance. McFadden's Elopement 12; poor house. Items: PEOPLE'S (T. J. Groves, manager): The Henderson Opera co. in repertoire drew a good house 15. They remain until 21. Down in Dixie 22; Coon Hollow 29; Ward and Volkes Oct. 6.

CONNEERSVILLE.—ANIMER THEATRE (D. W. Andre, manager): The Fast Mail (Northern) 14; large audience and general satisfaction. Horace Mitchell in The Burglar 18; Birds of a Feather 26. Items: Mr. Mitchell intended to produce The Flag of Truce, but decided to produce The Burglar instead.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A Black Sheep 13; crowded house. The Fatal Card 14; fair business. Marie Sanger's Extravaganza co. 20; O'Flaherty's Variation 25.

FORT WAYNE.—MASONIC TEMPLE (Strouder and Smith, managers): Old Homestead to good business 9. Sowing the Wind 11; fair house. Gustave Frohman's The Fatal Card was presented for the first time here 7 and pleased a good-sized audience.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): J. W. Reilly in The Broommaker to a top-heavy house 10. CARLISLE HALL (D. Carlisle, manager): Dark 9-14.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Madge Tucker Repertoire co. opened 16 in Dangers of a Great City to a big business. An 18. Amos 26. Items: Hanford's Orpheum Stars were forced to disband here owing to attachment by English's Hotel of Indianapolis.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Billy Casad's Minstrels 3; poor house. Henderson's Comedy co. closed a week's engagement 14; only fair houses during the week owing to the extreme heat. Cracker Jack 17; fair house, good performance. Vaughn, Martin and Humbleville's Minstrels 29; Coon Hollow 28.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Will open the regular season Sept. 25 with the Columbia Opera co. in Said Fashia. The house has undergone the annual renovation, and the prospects for a profitable season are good. Columbia Opera co. 23; Birds of a Feather 26; Lillian Lewis Oct. 11; Land of the Midnight Sun 16.

WARREN.—PUL'S OPERA HOUSE (Murphy and Weusten, managers): Fair week 4-7; Wollford Holmes and Sheridan co. in repertoire to immense business; people turned away nightly. MONTPELIER (C. M. Murphy, manager): Wollford, Holmes and Sheridan in repertoire 9-11; fair business. Marie Sanger 17.

ELKHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): Old Tennessee did a fair business 18; performance good. Sowing the Wind 21.

NEW HARMONY.—TERRELL'S OPERA HOUSE (Barnes and Marvin in repertoire week of 23-25. Items: A reception was given to Dr. and Mrs. Murphy on 14 on their return from Europe and Mrs. Murphy's eighty-third birthday. While in Italy the Doctor purchased fourteen pictures for the Art Gallery. Posey County Fair 23-25. Our old friend Professor Henri Kling and wife are with the Billy Marile co.—Captain Wallie Hammett, an old type of the Times office, is playing heavy roles with the Ida Van Courtland co. Hope he'll get a "fat" part occasionally.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford local manager): Birds of a Feather 9; 10 drew a fairly good though top-heavy house the first night, and a very light one the second. The co., with one or two exceptions, seemed to be miscast. The piece, which is really quite funny and clever in spots, is too incoherent and improbable. The first act, which is dull and perfunctory, needs entire re-writing, and general revision throughout would do no harm. The heavy villain was too small and weak for his part, and his efforts were a melo-dramatic travesty, nullifying the good work of others with him. Manager Stroth explained that they had engaged a lot of new artists who would join the co. next week. A dispute over the distribution of the receipts (and the merits of the co.) between Messrs. Crawford and Stroth got into the papers and greatly hurt the second

house and well pleased audience. Shepard's Modern Minstrels 21.

MAYSVILLE.—WASHINGTON OPERA HOUSE (H. C. Sharp, manager): House dark week of 4-14.

LEXINGTON.—OPERA HOUSE (S. T. Swift, Jr., manager): McLeod's Engagement 7; good business; performance splendid. Warren J. Conlan 20, 21.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Non, manager): Joseph Granwood and Phoebe Davies with an excellent cast gave Humanity to two large and enthusiastic audiences 13, 14. James O'Neill in Virginia; and The Lesqueres Case 18, 19; fine performance; crowded houses. Stuart Robson in Government Avenue 20, 21. The Gormans in Gilhooley's Abroad 21. The Girl Left Behind Me 24; Town Topics 25. **ITEMS:** Nellie McHenry is having lots of exercise with her new piece, The Bicycle Girl. It was written by M. A. Woolf, but needed shaking up, so Louis Harrison travels with the co. rewriting it. New lines and business are introduced almost daily and the co. are earning their salaries. The best thing in it is the second act, which has a very strong resemblance to Miss McHenry's early success, The Brook. The mounted band of 11, consisting in Humanity was very successful Friday night, and the actor who fights with a cougar in his horse with such enthusiasm that he smothered in his horse, Saturday night's combat was very interesting in consequence.

LOVELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): William Jerome in Town Topics 11; good business. William K. Wood, Frank Stephens and W. K. Mack were favorites. Chauncey Olcott and a well balanced cast, in the Irish Artist played to good business 13, 14 and matinee. Charles E. Blaney's co. in A Baggage Check 17; delighted a good house. John F. Kelly, Lizzie Melrose and the Nichol Sisters call for special mention. Manager Blaney reports business excellent and far ahead of last season. Katie Emmett in Chat 19, 20; The Girl Left Behind Me 21; The Derby Mascot 23; Wang 27, 28. **ITEMS:** Miss Hall (W. H. Boody, manager): Town Topics 11 in Garrigue 12-14 and matinee to heavy business. The piece gave satisfaction, and the S. K. O. sign was out before the performance commenced. Owing to an open date the following list of vaudeville people were signed for 16-21: Hughey Dougherty, Ward and Curran, Murphy and McCoy, Miles and Raymond, Essie Graham, Fitzgibbons Trio, Maud Harvey, and Allen and West. The names attest the quality of the performance, and they opened to large houses. A Fair Rebel 22-23. The Engineer 26-27. **ITEMS:** Major Payne's Colored Troubadours continue to please at Lakeview. Manager Boody has added a garden scene to the stage of his pretty theatre, painted by Brooker of the Boston Grand Opera House. It reflects credit on the ability of the artist. Frank A. Harrison, ahead of The Engineer, is in town. The Manchester, N. H., Elks will entertain the local Elks 26. Gorman's Imperial Troupe are performing at a nearby resort 16-18. The members of Town Topics are in town here week 17-19, since its opening under the new management Music Hall has met with success. It is a sign that the people appreciate good entertainment at popular prices.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): James O'Neill in his latest success, The Lesqueres Case to a large audience 13. E. E. Nickerson's Comedy co. opened to immense business at popular prices 16; hundreds turned away.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Town Topics with William Jerome as the central figure, assisted by good variety artists, gave a pleasing entertainment to a large house 14. The Derby Mascot had a fair house 17. Katie Rooney in songs, dances and imitations made a hit. Waite Comedy co. 23-24. A Trip to Chinatown Oct. 2-4.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Humanity 12; The White Squadron 13; both to good business. Camille D'Arville Opera co. canceled 16. A Baggage Check 19; The Gormans 20; Rhéa 23. **ITEMS:** The Empires (W. H. Bristol, manager): Gordon Stock co. continues to play to paying business.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): My Wife's Friend to a fair-sized and appreciative audience 17; good performance. Helen Blythe 21; Lost in New York 24; Town Topics 25; James O'Neill 26; Jack Harkaway 30.

GLOUCESTER.—CITY HALL (Metropolitan Dramatic Club, managers): U. T. C. 11; small house. Colonel Robert G. Ingersoll and Edward E. Nickerson's Colonial Comedy co. underlined.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Katie Emmett in Chat, An American Boy to a good house 16. Mo a 30-5.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite's Comedy co. closed a week's engagement 14 to light business. Lewis Morrison's Faust co. 16, 17; good-sized audiences. Thomas W. Keene 23, 24; Joe Ott 25; Kate Chanton 28. **ITEMS:** The Theatre (Wild and Rich, managers): Frank V. Hawley's Comedians in Eloped with a Circus Man did a poor business week ending 14. Rice and Barton's Comedians in McDoodle and Poodle 16-18; good business. Tony Farrell 19-21.

MARLBOROUGH.—THEATRE (F. W. Riley, manager): The White Squadron 7; Tony Farrell in Garrigue 12; both to good business. The Derby Mascot 14; good business. Katie Rooney appeared in up-to-date songs and dances. Joe Ott in The Star Gazer 21; Rice's Comedians 22-23; Lost in New York Oct. 2; A Thoroughbred 5; Brooklyn Handicap 9; Cotton King 12; Special Delivery 16.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Walter F. Kennedy in Sampson 12; co. arrived here from Nashua N. H. The Derby Mascot 26; A Fair Rebel 26. **ITEMS:** Est-manager Sanderson has an excellent line of attractions booked for the new Town Hall, Leominster, among the earlier ones being Colonel R. G. Ingersoll, The Cotton King, 1892, and In a Kentucky.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Gormans in Gilhooley's Abroad pleased a good house 14. Charles E. Blaney's A Baggage Check 16; large and nice; excellent performance. Katie Emmett gave Chat, An American Boy to a fair-sized house 18. Town Topics, return, 21; Wang 26; Derby Mascot 27, 28.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Faldio Romani 17; good business. Therese McAnten of Milford, Mass., known on the stage as Therese Milford, sustained the leading lady's part. The Great Brooklyn Handicap 26.

ROCKLAND.—OPERA HOUSE (Edward Whitcher, manager): The season will open Oct. 1 with Lost in New York. Sowing the Wind 12; Niobe 18; Edward Harrigan Nov. 5. **ITEMS:** Manager Whitcher has just added a new rain-box and also appliances for making thunder and lightning, which, with the new scenery and rigging, stage braces, etc., make it one of the most complete stages on the New England circuit.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): The Gormans in The Gilhooley's Abroad, Rice and Barton's Comedians in McDoodle and Poodle 14; good house up-stairs, light below; co. good. The Girl Left Behind Me 18; fair-sized audience; general satisfaction.

TAUNTON.—THEATRE (R. A. Harrington, manager): William Jerome in Town Topics 13; small house; good performance. Waite's Comedy co. 16-21; big business at popular prices.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Little Katie Rooney in The Derby Mascot drew a fair-sized house 13; performance entirely satisfactory. Miss Rooney's clever imitations of her father, the late Pat Rooney, were received with much favor. Adrien Benedict's Faldio Romani and living pictures pleased a medium-sized audience 16. With a stronger cast the melodrama would be more effective. The stage settings were excellent. Fox and War's Refined Minstrels 19; Chauncey Olcott 24; Great Brooklyn Handicap 27; Rice's Stock co. 30-5. **ITEMS:** The new schedule of prices, which has been inaugurated at the Park, has met the approval of the public as shown by the increased attendance. P. L. Wheeler, agent in advance of the Katie Rooney co., was back with the co. 13, and sends his compliments to "The Representative Dramatic Paper." The Dramatic Mirror.

LYNN.—THEATRE (Dodge and Harrison, managers): Chauncey Olcott in the Irish Artist 12; good business. The audience were very enthusiastic and curtain-calls were the rule. James O'Neill presented Virginia to splendid business 14. Mr. O'Neill repeated his success of last season here. The co. is well balanced. The Cotton King 19-21; Town Topics 23; Old Glory and Wang are early bookings. **ITEMS:** Music Hall. This house will open its regular season 23, when Little Trixie comes for a week.

MILFORD.—MUSIC HALL (H. E. Morgan, manager):

Town Topics pleased a large audience 12. They will play a return date. A large audience gave Therese Milford a royal welcome when she appeared in Faldio Romani 18; very satisfactory entertainment. Stetson's U. T. C. co. 27. **ITEMS:** Therese Milford entertained many of her Milford friends while in town with the Faldio Romani co. Her room at the hotel was handsomely decorated with the many floral tributes she received.

TURNERS FALLS.—COLLEGE OPERA HOUSE (Fred. Colle, manager): Aunt Sally 16; poor performance; good business. Gordon Stock co. 23-25. **GREENFIELD.**—Opera House: N. J. Lawler, manager: Lost in New York 11; good business. Lewis Morrison's Faust 21.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): House dark 16-21. Boston Stock co. having cancelled. Helen F. 22; Lewis Morrison's Faust 23; Otis Skinner 27. **WILSON.**—Opera House: Thomas H. Hall, manager: Mora did a good business 16-21, presenting a number of new comedies.

PLYMOUTH.—DAVIS OPERA HOUSE: Dark week ending 16-21. **NEW GRAND OPERA HOUSE:** The Gormans in The Gilhooley's Abroad 12 to good business. Fox and Ward's Minstrels 16; good house. Stetson's U. T. C. co. 18, S. R. O. Lost in New York 26; Derby Mascot Oct. 3; The Engineer 8.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): The regular season opens 25 with Tony Farrell. The patrons of the Opera House will appreciate the many improvements that have been made during the summer, especially the new chairs, which are neat and comfortable. The present season promises to be the most successful in the history of the house.

MICHIGAN.

ADRIAN.—CROSBELL'S OPERA HOUSE (H. E. Cook, manager): Congrove and Grant's Comedians in The Dazzler 13; large business. Lillian Lewis in Cleopatra 18; advance sale very large.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): A Kentucky Girl 10; fair co. to a fair house. The Old Homestead 12; good house. Sowing the Wind 16. **THAYER'S OPERA HOUSE:** (H. A. Thayer, manager): Marie Kenzie's co. to packed houses 12-14.

JACKSON.—HUBBARD'S OPERA HOUSE (W. W. Todd, manager): Marie Kenzie co. filled the house 9, 10 at popular prices. Sowing the Wind 12; light house; deserved better patronage. The Dazzler 20; The Old Homestead 24.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 8-15. Kentucky Girl 13, canceled. The Old Homestead 19; Sowing the Wind 24; Dazzler 26. **COLDWATER.**—TIMM'S OPERA HOUSE (J. T. Jackson, manager): House dark week ending 14; Sowing the Wind Oct. 1.

BAY CITY.—WOODS' OPERA HOUSE (A. E. Davidson, manager): The Old Homestead 13; presented by the best co. that ever played it here. They drew a large house in spite of unfavorable weather. Sowing the Wind 18; strong co.; large audience. The Dazzler 14; good business. Lillian Lewis in Cleopatra 21; Sol Smith Russell 23; Charley's Aunt 27.

SAGINAW.—ACADEMY OF MUSIC (John Davidson, manager): The Old Homestead 10; usual large house. Sowing the Wind 14; crowded house. The Dazzler 16; Lillian Lewis 20.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Kellar attracted good-sized audiences 12-14. The Old Homestead 20-21. **OSHTON.**—G. O. Stair, manager: The Wilbur Opera co. did a very large business during State Fair week, and is singing to large audiences 16-21. E. A. Clark's work is excellent, and he possesses the only good voice in the co. The Living Pictures are very attractively given. Two Johns 23-25; Two Old Cronies 28-29.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Gilbert Opera co. 9-14; fair business. J. C. Lewis in Si Plunkard 17; fair house.

KALAMAZOO.—ACADEMY OF MUSIC (R. H. Bush, manager): The regular season was opened 12 with The Fatal Card to a good-sized audience.

LANSING.—RAIRD'S OPERA HOUSE (James J. Baird, manager): Congrove and Grant's Comedians in The Dazzler had a fair house 18; some of their specialties are new. The Old Homestead 22. **ITEMS:** Dwight J. Robson, who has been Manager Baird's efficient treasurer for the past year, will sever his connection with the house 24. He will locate at Houghton, Mich., where he has accepted a responsible position. R. G. Jones will succeed him at the box office.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Gladys Wallis, supported by Frederick Paulding, in Fanchon to a fair house 10. Miss Wallis made a very sweet and dainty Fanchon, receiving several recalls. Mr. Paulding as Landry and R. F. McClannan as Father Barbaud deserve special mention. Chorus and costumes good. Lincoln J. Carter's Tomoko 14; light house. Julia Marlowe Taber 28; Trilby Oct. 2.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Mahara's Minstrels 11; poor business. London Dramatic co. opened a week's engagement 16 to fair business. The Tornado 25.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): Buchanan Comedy co. 5-7; crowded houses. **ITEMS:** W. B. Wilson, of Oler and Wilson, managers of Marie Wellesley, was here 11 defending their last suit with Alexander Van Praag for misrepresenting the size of Germania Hall. A verdict was rendered in their favor.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Fast Mail 18; crowded house. The Tornado 27.

ST. PETER.—NEW GRAND OPERA HOUSE (Satery and Hule, managers): Mahara's Minstrels opened the season here to a good house. Phelps' Comedians 26; Andrews' Opera co. 21.

DULUTH.—LYCUM (L. N. Scott, manager): Alabama 9, 10; fair performance and business. House dark 11-22; Julia Marlowe in Shakespearean plays 23, 24. **LESLIE OPERA HOUSE:** J. T. Condon and Jacob Litt, managers: Derby Winner 6-7; good house; fair performance. Rhéa 13, 14; Gladys Wallis in Cricket on the Hearth 17, 18; owing to change of dates; Steve Brodie in On the Bowery 20, 21. **ITEMS:** Manager Jacob Litt of the Temple Opera House, Duluth, has purchased the Metropolitan in Minneapolis and it will be run as a first-class theatre. This house was originally designed for a stock co., but the enterprise was not successful and resulted later in the sale to Mr. Litt. The New Boy furnished the attraction for the opening on 9, and an excellent performance and good business is reported.

WASECA.—OPERA HOUSE: The Andrews Opera co. opened their season here 16; large house.

AUSTIN.—OPERA HOUSE (F. A. Schleuder, manager): The house was opened this season by Thompson's Comedians Fair week 7. They played to crowded houses all the week. The Tennessee Jubilee Singers 23; Andrews Opera co. 24. **ITEMS:** Florence A. Schleuder, one of the stockholders of the Grand Opera House of Decorah, Iowa, has taken the management of the Austin Opera House. He is making many improvements in the house there, and is booking some first-class attractions.

MISSOURI.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Farnham's Operatic Comedy co. in Entertainment 4; small house. Side Tracked 9; crowded house. Hannibal (Mo.) and Louisiana united their home talent and presented Pirates of Penzance, under the direction of Signor L. C. Baribini, to a crowded house 13. Salter and Martin's U. T. C. 16.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): House dark 8-14. U. T. C. 17.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Side Tracked 21.

CLINTON.—OPERA HOUSE (W. Brannan, manager): House dark 8-15. Callicott Comedy co. 16, 17, 18, 20 and 21. Richards and Pringle's Minstrels 19; Finnegan's Fortune 22; Fatted Calf 25; Faust, W. W. Cole, 27.

JOPLIN.—CLUB OPERA HOUSE (H. H. Haven, manager): Congrove and Grant's Comedians in The Dazzler 18; fair house. Katie Putnam and Herbert Caw Minstrels 21; The Old Line Kilt 17; Richards and Pringle's Minstrels 21; John Griffith in Faust 22.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): The season opened with Beach and Bowers' Minstrels 12 to a crowded house; excellent performance. Side Tracked 19.

ST. JOSEPH.—THEATRE (C. N. Phillips, manager): Katie Putnam with a good support to fair business 9-11. Roland Reed and a strong co. 12-14; good business. The Flints, hypnotists, 16-21. **ITEMS:**

CRAWFORD THEATRE. (B. Wallace, manager): A Fatted Calf was presented by a good co. 9-12; fair business. Dunbar Opera co. 12-14; light houses. Down on the Sunflower River 18; Murray and Mack in Finnegan's Fortune 20. **ARENA:** Ringling Brothers' Circus drew two large audiences 14. Pain's Fireworks co. presented China and Japan 10-14 and did a large business. They had a large audience assembled for Sunday night performance but were stopped by the police and money was refunded.

HANNIBAL.—PARK OPERA HOUSE (Watson and Pine, managers): Cleveland's Minstrels 13; packed house. The street parade was the finest ever seen in this city. Bunch of Keys 16; Sinbad 19.

CARTHAGE.—GRAND OPERA HOUSE (Joe C. Logan, manager): Katie Rooney in The Old Line Kilt 16; good business. **ITEMS:** While here Katie Rooney was the guest of Mrs. Harrington, an old schoolmate of hers.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): Brown and Dunn's Comedy co. opened the season 19 to a good house. Opanto, the Mexican Indian actress, is the star of the co.

SPRINGFIELD.—BALDWIN THEATRE (H. D. Jewell, manager): Katie Putnam will give the first performance of the regular season 13, to be followed by A Fatted Calf 24; Griffith's Faust 25. **GRAND OPERA HOUSE:** (F. S. Hechtman, manager): Richards and Pringle's Minstrels entertained a large audience 17. In Old Kentucky, Mattie Vickers, and Side Tracked 20. **ITEMS:** J. M. Dubbs, stage-manager of the Baldwin, has organized a home minstrel co., which will give performances during the season. It is thought that this effort will be a successful one as the theatre-goers here have often expressed a desire for something of the kind.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): Ada Gray in East Lynne 16-18; The New Madeline 17; fair business. Hi Henry's Minstrels 19; The Derby Mascot 20; Thomas E. Shea will appear in Snare of New York 23; Fire Patrol 24; Dr. Jekyll and Mr. Hyde 25; Slaves of Sin 26; Rachelius 27; Fire Patrol 28. **ITEMS:** J. T. Macaulay, in advance of Thomas E. Shea, is in town. While in conversation with him he said: "Our co. has been out three weeks, and with a very good Fall business. We play Holyoke 2-5, where we tie off a week to rehearsal. Mr. Shea's new melodrama, Man-of-a-Kind, from the pen of Mr. Hawkins, and for which Mr. Shea paid \$5,000. Its initial production will probably be in Holyoke Oct. 7." Lewist parties were in town 16 looking about for a location for a small vaudeville theatre. Ira Stockbridge will give a course of twelve entertainments this year, including Melba, Paderewski, Lieutenant Peary, George Keman, and David Christie Murray.

SELEST.—OPERA HOUSE (F. E. Cottrell, manager): Cardinal Richelieu 2-5, where we tie off a week to rehearsal. Mr. Shea's new melodrama, Man-of-a-Kind, from the pen of Mr. Hawkins, and for which Mr. Shea paid \$5,000. Its initial production will probably be in Holyoke Oct. 7." Lewist parties were in town 16 looking about for a location for a small vaudeville theatre. Ira Stockbridge will give a course of twelve entertainments this year, including Melba, Paderewski, Lieutenant Peary, George Keman, and David Christie Murray.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): A. V. Pearson's stock co. 9-14; fair business. The Cotton King 16, 17; good business. A Thoroughbred 21.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): A. V. Pearson's stock co. opened week of 16-21 in The White Squadron to a large and enthusiastic audience.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Academy dark 16-21. House undergoing repairs.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Fitz and Webster in A Breezy Time opened this house for the season to a fair-sized audience 5. The Limited Mail 19; Florence Rindley in The Captain's Mate 24.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenberg, manager): Down in Dixie opened the season 16 to good business. The Dazzler 26.

MONTANA.

MISSOULA.—BRUNETT OPERA HOUSE (G. N. Hartley, manager): The Pay Train 18.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): The Pay Train 10; fair business. Fast Mail 26.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Pay Train turned people away 13-15, giving an extra performance to a crowded house. **ITEMS:** Manager Maguire is suffering from rheumatism, and will not go East this season.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee proprietors): Regular opening week 8-14 The Flints to large business. Derby Winner 21. The Husker 24. Among the attractions booked for this season are Coon Hollow, Sam T. Jack's Bull Fighter, Henderson's American Extravaganza co., The Dazzler, James B. Mackie in Grimes' Cellar Door, Joe Ott, My Wife's Friend, Clay Clement, A. M. Palmer's Trilby, Delmonico's at Six, Hoyt's A Trip to Chinatown, Thomas W. Keene. Dates are being held for James J. Corbett, Spider and Fly, Alexander Salvini, and others. The policy of this house is only one first-class attraction each week. **ITEMS:** Mrs. Henry Gay Carleton, who has been spending the summer in Beatrice with her sister, Mrs. Ervay W. Clancy, will be joined here next month by her husband while on route to the coast. She will not re-enter the profession this year.

NEW HAMPSHIRE.

DOVER.—OPERA HOUSE (George H. Demeritt, manager): Parsons and Poole's U. T. C. 17; fair-sized house.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Edward E. Nickerson Comedy co. closed a week of good business 7. Robert Mantell in Monbars delighted a fair-sized audience 9. The Cotton King played a large audience 18.

NASHUA.—THEATRE (A. H. Davis, manager): Hi Henry's Minstrels played to the capacity of the house 12. Robert Mantell in Monbars gave a fine performance to a fair house 17. A Baggage Check drew fairly well 18. U. T. C. next. **ITEMS:** Darius and Pythias will be presented Oct. 1, 2 for the benefit of local K. of P.; J. Will. Flagg and David E. Dow assume the leading roles.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Girl Left Behind Me pleased a fair house 17. Robert Mantell in The Corsican Brothers 18; good house. A. V. Pearson's Stock Co. 23-28. **CONCORD.**—THEATRE (Chas. J. Gorman, manager): J. J. Coleman's Special Delivery 19-21 pleased the usual large houses. **ITEMS:** John Spencer of this city has joined the Zephyr Opera Co., which has six months' time already filled. George Wilby is at present engaged directing the rehearsals of Macbeth, to be put on by local talent. Manager Gorman continues improving his theatre, having just put in new toilet rooms and closets.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Ada Gray 11; light business, performance fair. Old Rubie Tamer gave satisfaction to a good house 22. Parsons and Poole's U. T. C. 18; two performances. But gives a good stage performance. Edward W. Emerson in Cranks 21; good business. A Thoroughbred 25; Derby Mascot Oct. 2; Special Delivery 3; Great Brooklyn Handicap 27; Boston Stock Co. 10-12; Roy of the Hill 14; Trip to Chinatown 18; Silver King 22. **ITEMS:** The new scenery at the Opera House adds much to the stage settings. Phillips' Exeter Academy opens with larger classes than last year, as is evidenced by the sale of 41 seats at the Opera House.

NEW JERSEY.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Maeder, managers): MacKay Comic Opera co. 16-21; crowded houses. Fatintina, La Perichole, Said Pasha, Fra Diavolo, and Princess of Trebizonde were elaborately given. Ada Walker, Alma Belmont, Will Daniels, and Edward Webb deserve special mention. The costumes were very handsome. Without a doubt this is one of the best repertory opera co. ever seen here. **ATLANTIC CITY.**—THEATRE (A. H. Simonds, manager): Edward Harrigan in Old Lavender drew a crowded house 16. The Sign of Life to a crowded house 18. The human bridge took the house by storm. Gus Hege 26; Jeffreys Lewis 30.

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ITEMS: M. W. Hanley, manager of Edward Harrigan, reports the best business in many years, and the entire co. are in the best of health. —Elizbeth City Lodge, No. 290, R. P. O. E. will give their first social session 27 on which date New York Lodge No. 1 will be the guests of honor.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Louis James and a good supporting co. presented Othello and Virginia 16-21, opening to a fair house, the night being very stormy, which has been very large. New 6 Bells 23-26; Fanny Rice 30-5. **ITEMS:** H. R. Jacobs' Theatre (Marcus Jacobs, resident manager): Slaves of Gold; a melodrama by Elmer Grandin, in which the author and his wife, Eva Mountford Grandin, share the honors, has drawn good houses 16-21. A Venetian Gentleman 23-25. **ITEMS:** Mountford, of the Slaves of Gold co., during their recent Philadelphia engagement, was struck by a falling pane of glass at the "Tab" of the third act. She was cut and she fainted from the shock but had entirely recovered on her arrival in Newark. —Manager Waldmann is on his way from Europe.

CAMDEN.—TEMPLE THEATRE (Markley and Hassett, managers): This house was reopened 14 with Hoyt's A Trip to Chinatown, and the new management were rewarded with a crowded house. Laura Bigger, Bart Haverly and the entire co. gave a delightful performance. Fanny Rice 20; Surville-Tempest Opera co. 28-29.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The American Gaiety Girls to good business 16; co. good. Rice and Barton's Comedians 26.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Gorton's Minstrels gave a satisfactory performance to a good house 10.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starks, manager): Edward Harrigan in Old Lavender was heartily received 17. Performance good. The Span of Life 19; Silver King 23; Gus Hege 27.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Byrons presented their sensational comedy drama The Cps and Downer of Life to a large and well-pleased audience 14. Edward Harrigan and his clever co. presented Old Lavender to a large audience 18. Billy Van's Minstrels 27; Gus Hege in A Venetian Gentleman 30; Joe Ott in The Star Gazer 30.

MORRISTOWN.—LYCUM HALL (W. L. King, manager): G. H. Bubb's Comedy co. opened 16 for a week in repertory. Co. and or better good; attendance fair. Gilhooley's Abroad Oct. 2; The Engineer 16; Thatcher and Johnson's Minstrels 28. **ITEMS:** The Elmore Children, with the Bubb co., have captivated the audiences here at every performance.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): The Bubb Comedy co. closed a successful week's engagement 14, the house being well filled at both matinee and evening performances. Edward Harrigan in Old Lavender 19; big house. Mr. Hanley reports splendid business. Silver King 24; Girl Thatcher, of Thatcher and Johnson's Minstrels, spent Sunday here with his family on Seventh Street.

SOUTH ANDY.—ST. MARY'S HALL (F. J. Schutz Jr., manager): Gorton's Minstrels 14; general satisfaction. **ITEMS:** This attraction opened St. Mary's Hall for the season. During the summer months the hall was thoroughly overhauled and some new scenery purchased. Seating capacity, 500.

ROCKY HILL.—LYRIC THEATRE (George Hartz, manager): This house opened the season 12 with The Bon-tonians in Robin Hood; house packed; 14, 15, matinees 16-18; The Wicklow Postman 19

PENNYMAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): Shore Acres 18; fine performance; good business. Middaugh's Comedy co. began a week's engagement in My Father-in-Law 16; good performance to a large house. Courtenay Thorpe 27.

CANANDAIGUA.—GRAND OPERA HOUSE (McKeech and Mather, managers): The Midnight Flood 13; good performance to large business. All the Comforts of Home 16; large and fashionable audience; performance excellent. Middaugh's Comedy co. 23-28.

NEWBURGH.—OPERA HOUSE: The Sphinx, under the management of Harry Askin, gave their opening performance to a large and delighted audience 16. Marie Millard, Minnie De Ren, and Edwin Stevens were excellent, and the rest of the co. capable. ACADEMY OF MUSIC (Fred M. Taylor, manager): On 13 the New 8 Bells delighted a very large audience. The Sphinx 16; large audience; fine co. Const. ck's Minstrels 23; Frank Bush in Girl Wanted 26; Edward Harrigan 30.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Lillian Kennedy 23-24; The Sphinx 25; Charley's Aunt 26.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Freeman's Fun-Makers in A Railroad Ticket 14; performance excellent. Human Hearts 17; good business and general satisfaction. Shore Acres 23; J. E. Toole in Killarney and the Rhine Oct. 2.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Billy Van's Minstrels gave a splendid entertainment to a big house 13. The Stewart Sisters were very pleasing in their specialty. William Barry in The Rising Generation 18; good house and pleased all. Shore Acres 20; Texas Steer 23.

SALAMANCA.—FITT'S OPERA HOUSE (M. C. Fitts, proprietor): Daniel Sully co. in A Social Lion gave a very satisfactory performance to a fair house 12. In the second act Kate Michels sang "The Last Rose of Summer," and completely captivated the audience with her charming rendition of that popular classic.

ROME.—WASHINGTON STREET OPERA HOUSE (Gruen and Roth, managers): The house was opened for the season on 9 with De Wolf Hopper in Dr. Syntax; good house and general satisfaction. Rice's 14-16; good house; audience delighted. Billy Van's Australian Minstrels 17. Lillian Kennedy 23-27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): 8 Bells, greatly improved, 12; delighted a large audience; performance satisfactory. Joe Ott and a good supporting co. presented The Star Gazer to good business 14. Performance very good. Charles Frohman's Sowing the Wind 16 was enjoyed by a fair-sized audience. Trip to Chinatown 19; The Engineer 23; Const. ck's Minstrels 23; Town Topics 26. ITEMS: Andrew Byrne is again with the 8 Bells co., having entirely recovered from his recent accident. Among the new members of The Star Gazer co. are Matt Carroll and Dan Mack, who are both clever. Arrangements having been perfected, this house will soon be lighted by electricity.

HORNELLVILLE.—SHEPARD OPERA HOUSE (S. Osocki, manager): Billy Van's Minstrels had a large and decided success 14. Human Hearts 17. The co. was excellent; the scenery and costumes elaborate. Advance sale brisk for Shore Acres 26.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (Wm. H. Quinn, manager): Delmonico's at Six to fair business 16. Hoyt's Trip to Chinatown 26.

UTICA.—OPERA HOUSE (H. E. Day, manager): Frederick Ward presented Runnymede 11 before a fair-sized audience. The Robin Hood of Mr. Ward, and the Friar Tuck of Charles Herman were most pleasing, but the Majorie of Fanny Bowman was delightful. The costumes and scenery were fine. Tim Murphy presented A Texas Steer 12 before a large and delighted audience. The Maverick Brand of Mr. Murphy was most enjoyable, and his support is very good. Shore Acres 26; The Wicklow Postman 28. ITEMS: Bessie Bonehill, who recently made her first appearance before a Utica audience, made a most pleasing impression.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): De Wolf Hopper made his first appearance in Auburn 12; audience large, and greatly pleased. A Texas Steer drew a good house 14. Joseph Hart 23.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): J. J. Sullivan in Maloney's Mishaps opened this house 12; good performance; fair-sized audience. Charles T. Ellis 19.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Delmonico's at Six to a fair-sized audience 17. Audience much pleased with the entertainment, the specialties being first-class.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): 8 Bells 14; S. R. O. John A. Preston Stock co. in repertoire 16-21 to light houses.

SYRACUSE.—WILKINSON OPERA HOUSE (Wagner and Reis, managers): Billy Van's Minstrels 16; good house. The Sphinx 23; Hermann 24, 25. BASTABLE THEATRE (Frank D. Hennessy, manager): Otis Skinner 17, 18; fair business; performance excellent. John Drew 23; Fantasia 24; Joe Hart 26. K. Jacobs' Opera House (V. A. Edes, manager): A Railroad Ticket drew well 16-18. Delmonico's at Six, 19-21; Girl Wanted, 22-23.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Joe Ott gave pleasing performances to crowded houses 12, 13. A Girl Up-to-Date 18; large houses; audience well pleased. My Wife's Friend 21; Pirates of Penzance (local) 25; James O'Neill 27.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Fitzgerald's A Wild Goose Chase co. opened a week's engagement 14 to fair business. Satisfactory performance.

HUDSON.—OPERA HOUSE: House dark 12-19; Hoyt's Trip to Chinatown 21.

MATTEWAN.—OPERA HOUSE (Fox and McNish, managers): Robinson's Minstrels to fair business 7.

BALDWINVILLE.—OPERA HOUSE (H. Howard, manager): Grace Church Guild (local) will open the house with a select cast in U. T. C. 29. Tangled Up 27.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Season opens 20 with Killarney and the Rhine. WATERLOO.—CITY OPERA HOUSE (E. M. Gates, manager): Heitmann 21.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): J. J. Sullivan in McCarthy's Mishaps to a fair house 14. Charles T. Ellis in his new play, The Alsatian, 20. Shore Acres 24. ITEMS: An amateur co. from this city presented Little Cyclone at Marathon, N. Y., 13, 14 to fair houses. AERNA: Buffalo Bill's Wild West exhibited here 16 to over 20,000 people. Everybody well pleased.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): O'Hooligan's Masquerade 16; large house. Delmonico's at Six pleased a large audience 18. Comedian Charles J. Stine and Charles F. Jerome, Nellie and Lillie Hart in their specialties, and Nellie Dunbar, baritone singer, all did clever work. Sphinx Opera co. pleasantly entertained a good house 19.

LYONS.—MEMORIAL HALL (John Mills, manager): Midnight Flood 14; All the Comforts of Home 17; both to fair business. Joseph Hart 20.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Joseph Hart 20; Katie Emmett 21; Powell, magician, Oct. 1; Lillian Kennedy 7, 8; Const. ck's Minstrels 15.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): Byrne Brothers' 8 Bells 11; good co.; packed house. Hoyt's A Trip to Chinatown 18; good performance. Puck's Comedians 22-29, supported by Louise Arnot. Concert with Wheeler-Wilson Band, under the auspices of Beacon House Co. of Mattawana, 30.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Gallagher and West in O'Hooligan's Masquerade 17; good business, but the co. failed to make much of a success. Powell, the magician, 25; Aunt Sally Oct. 3; A Gay Old Boy 4; Minnie Sisters 7-12.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): That laughing success in three acts, O'Hooligan's Masquerade, was well presented to a large house 14. SARATOGA OPERA HOUSE (A. L. Churchill, acting manager): Helen Blythe in Leah the Forsaken 18 to a small audience. Miss Blythe's impersonation of Leah was excellent. PERSONAL: Ralph Howard, manager of William C. Andrews' My Wife's Friend co., was in town 13.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): The Lorrett Comedy of Shadows co., under the management of T. M. Hurley, opened their season here 19 to a highly appreciative audience. O'Hooligan's Masquerade 21.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Peck's Comedians, with Louise Arnot, began a week's engagement 16 to fair business. Edward Harrigan in Old Lavender 17; Shore Acres 18.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): The regular season will open with Const. ck's Minstrels 24. ACADEMY OF MUSIC (C. D. Carter, manager): Reed and Robinson Comedy co. 26-28.

YONKERS.—MUSIC HALL (William J. Bright, manager): Byrne Brothers in 8 Bells to a large house 9. Trip to Chinatown to a full house 17.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager): Charles T. Ellis in his new play, The Alsatian, was welcomed by a crowded house 17, and a very fair audience 18, although the night was stormy. Audience unusually well pleased. Rita 23; Maud Hilman 26-27. ITEMS: Mr. Ellis and a portion of his co. spent the morning of 16 in visiting the various manufacturing establishments of this place. Your correspondent had the pleasure of explaining some of the mysteries of a knitting mill's machinery to them.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Frederick Ward in Runnymede 12; good business; performance very unsatisfactory. Thatcher and Johnson's Minstrels 14, two performances, to large and well pleased audiences. The reporter of the past week lost none of his excellent merit by the omission of a certain joke by Mr. Thatcher and the interlocutor. Nellie McHenry 16 in A Bicycle Girl to big business. Good co., but poor piece. Billy Van's Minstrels 19; Venette Ventimani 21; Lewis Morrison 23, 24. ITEMS: THEATRE: (A. A. Fennvessy, manager): The Engineer 12-14; Side Tracked 16-18; both good pieces to big business. Prodigious Farce 19-21; O'Hooligan's Masquerade 23-25.

COHUES.—CITY THEATRE (Powers and Williams, managers): J. J. Coleman's Special Delivery co. gave a pleasing performance 11 to a good house. Helen Blythe in Leah 12, J. E. Byrne as Nathan gave fine support. Side Tracked 14; large upper house. Charles T. Ellis in The Alsatian 16. George Munro, of Aunt Bridget fame, in his new comedy, A Happy Little Home, opened his season here 18 to a packed house. The entire co. and play gave satisfaction. Harry Hotto, Nick Lang, Idaline Cotton, Margaret Fitzpatrick, Cora Macy, Harry Stanley, Miss Cotton, Blanche Chapman, and Dorothy Dwyer, all did excellent specialties during the third act. George Munro has never done better work, and his part went with a roar of laughter from start to finish. Nick Long managed the stage, and there was not a break in the performance. Idaline Cotton gave clever imitations of Paquette and Vesta Tilley. The play is more in the line of straight comedy than the star has before attempted. Cast: Owen Moore, George W. Munro, Cornelius Gayfeather, Harry Hotto, Hector Savonar, Nick Long, Theo. Doolittle, George Howard, Jr., Burke, Ink Bell, Barker, Harry Stanley, Mrs. Gayfeather, Margaret Fitzpatrick, Victoria, Idaline, Cotton, Rose, Cora Macy, Carrie, Josie Intrepid, Lulu Montmorency, Dorothy Drew, Mrs. McGrunder, Blanche Chapman.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Otis Skinner in Villon the Vagabond 16; fine performance; business light. Rice's 14-18 played a very large house. George Monroe 22; Hermann 23; Lillian Kennedy 27, 28; Joseph Hart 29, 30; Robert Gaylor 31.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. D. Dellinger, manager): William Barry in The Rising Generation opened the season to good business 11. Arthur Sidon's A Summer Shower co., under the management of E. J. Dellinger, began the season with a three nights' engagement 27. Mr. Sidon is very amusing in the principal role, and is supported by a good co. Little Matie Rimmer, of Batavia, made an instantaneous hit in child's parts.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Shore Acres 14; one of the largest houses of the season; audience delighted. Hotelmann Kelley Concert (local) 16; good house. The performance was very artistic in every respect. A special train was run from Elmira via D. L. and W. and Fall Brook Railways, and brought over one hundred and fifty music lovers of that city. They returned immediately after the concert. Charley's Aunt 25. ITEMS: Manager Arthur still adheres to his former policy, that of playing but two attractions a week, as he has found through 10 years of experience that such better results are attained by playing two attractions, and those two first-class ones, than to play half a dozen poor ones.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Lillian Kennedy 12, 13; good business. O'Hooligan's Masquerade 19; S. R. O. CROCKHITT'S OPERA HOUSE (W. H. Crockhitt, manager): All the Comforts of Home 19; fair business.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (A. A. Schlosa, manager): The season opened here on 18 with Only a Farmer's Daughter to a small house.

GOLDSBORO.—MUNRO OPERA HOUSE (B. H. Griffin, manager): The house was opened 11 with Helen North as Justice in Only a Farmer's Daughter to a well-pleased audience.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The theatre was dark for week ending 14, and Manager Walker has taken advantage of the opportunity to give the house a thorough overhauling. The season will open with Lincoln J. Carter's Fast Mail 21, and the repertoire aggregations will give way to first class attractions. Carter's Star attraction The Tornado Oct. 3. The War of Wealth 20.

BISMARCK.—ATHLETICUM (J. D. Wakeman, manager): Pav Train 4; fair performance; poor house. Nevada 12 (local); large house and splendid performance. ITEMS: Meta Stanley, the well-known prima donna soprano, and D. W. Clark, well known in the West as a character actor, assisted local amateurs in the production of Nevada.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Old Homestead to fair business 14. Fatal Card 23; House of Scandal 26; Black Sheep Oct. 9; Prof. Kellar 14; Primrose and West 16. ITEMS: THEATRE (Harry E. Feicht, manager): Plays and Players 12-14; fair business. The melange bordered on the order of The Passing Show, but it is a poor imitation both in construction and acting. Jolly Old Chums 16-18; good business considering the extremely hot weather. The comedy is well presented and gave satisfaction. Wild West and Scout 30 Oct. 2. Bunch of Keys 3-5; Wilbur Co. 7-9; James B. Mackie 14-16; Delmonico's at Six 17-19. MEMORIAL HALL (Soldiers' Home): Ward and Vokes in A Run On the Bank played to a crowded house 11. The two comedians, who rightly earn this credit, and a capable co. gave an immensely pleasing performance. The comedy teams with clever specialties and rich burlesque, and tests the risibilities to a pleasing degree. Bonnie Scotland is underlined for 25. ITEMS: Manager Harry E. Feicht was in Louisville long enough to see the G. A. R. parade 11. Samuel Henderson is once more himself since the opening of Memorial Hall.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Helene Mora in A Modern Mephisto closed three nights to fair business 14. The Garrick Burlesque co. in Thrilly delighted large audiences 15-17. The company is first-class in every particular and presented the burlesque in a thoroughly metropolitan manner. Two Old Comedies to fair business 18, 19; Edwin Foy in Robinson Crusoe 20, 21. Land of the Midnight Sun 22-25; Sidell's London Belles 26-28. ITEMS: The new Vaudeville Theatre will not open Oct. 3, as originally intended, and the opening night is indefinitely postponed. This announcement is caused by the delay in receiving iron necessary to the completion of the theatre, and is a source of great disappointment to theatre-goers in Toledo on account of the fine list of attractions booked for the month of October. Manager Lee M. Bodin, however, has left for New York, and will undoubtedly arrange matters to the satisfaction of all concerned.

SANDUSKY.—NEW NATION OPERA HOUSE (Charles Baetz, manager): Carrie Louis, supported by a well balanced co., opened a week's engagement 16 to S. R. O. Clay Clement in The New Dominion, a typical American play, will be the regular attraction next week. Gossip: A great many pleasant surprises greeted the large audience assembled 16 in the handsome and artistic interior, decorations and fixtures of this modern playhouse, new and commodious seats, an entire new set of scenery, new carpeting and entirely redecorated walls. The drop-curtain is a work of art and its subject is entitled "The Paradise of Love," executed by Simon Moesta. The stage can now accommodate any set of scenery, no matter how large. Manager Baetz may well be proud of his new theatre, and is now in shape to play any spectacular co. on the road.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The Jolly Old Chums 14; good house; pleasing performance. Con Follow 19; Barlow Brothers' Minstrels 21.

EAST LIVERPOOL.—NEW GRAND (James Norris,

manager).—Jolly Old Chums amused a full house 13. Three Guardsmen Oct. 4; In Old Kentucky 7; Al. G. Field's Minstrels 9; The Buckwold Farm 12. ITEMS: After the performance the Columbia Club gave a reception, banquet and dance in honor of Carrie Lamont. Quite a number of Elks participated.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): House dark.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Burt Shepard's Minstrels gave the fourth performance of the kind here this season to a fair audience 15. The co. comprises several well-known minstrel men such as Lester and Allen, Jerry Hart and Sam Williams.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Eddie Foy in Little Robinson Crusoe 19; advance sale good. Baldwin Melville co. in repertoire 23-25. ARMOY HALL (Bowman and Kridler Hart closed their vaudeville co. after the third night's performance for lack of patronage.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Waiter comedy co. in repertoire week of Sept. 8-14 to very large business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): Corne Payton week of 9-14 to crowded houses, giving complete satisfaction. The co. carries a colorful scenery and effects. Helene Mora 17 in The Moderns; ephisto; fine performance. Mora has a magnificent voice. ITEMS: The Mario-Russell co., acrobats, aerialists, gymnasts and contortionists played week of 9-14 at the Sherman-Hineman Park Pavilion to good business.

POMEROY.—OPERA HOUSE (Edw. L. Keiser, manager): Burt Shepard's Minstrels 24. ITEMS: Manager Keiser has leased the Opera House for another year.

LONDON.—HIGH STREET THEATRE (T. H. Rowland, manager): House dark 16-21.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Fitz and Webster in A Breezy Time 28.

COSHOCOTON.—OPERA HOUSE (A. R. Keith, manager): A Breezy Time 21; Fast Mail 23.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The De Haven Comedy co. opened a week's engagement 16 in A Hoosier Heroine to a very good house 16 in A Hoosier Heroine to a very good house 16.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): House dark 9-14.

BELLEFONTAINE.—GRAND OPERA HOUSE (George Guy, manager): The season opens 25 with Al. G. Field's Darkest America Minstrels. Howard Wall's Model Comedy co. 31-35. ITEMS: The Grand has been recently changed during the Summer. Fifteen sets new scenery and new drop-curtain, painted by J. V. Tschudi, of Chicago, have been added. The entire interior is redecorated, new dressing-rooms fitted up and a new stage-floor laid.

KENT.—OPERA HOUSE (Mark Davis, manager): Anna E. Davis and her co. opened a week's engagement 9-11. Express Messenger to crowded houses 9-11. Their presentation of Faust was complete in every detail and packed the house. Co. carries elegant scenery and mount their plays in a correct manner. Coleman and Heagler's Minstrels 20.

LIMA.—FAUBUS OPERA HOUSE (W. A. Livermore, manager): Carrie Louis, an old favorite in this city, pleased crowded houses week of 9-13. The advance sale for Lillian Lewis 17 is good. Indications are excellent for a prosperous season at the Faubus.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): The season opened with Lillian Lewis to a large audience 16. Wrestling match by local talent 18; Tremo's Dixie Players 22-29 (Fair week).

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): House dark 16-21. ITEMS: A. P. Scott and J. L. Weed were here 17, ahead of Field's Darkest America 21. Manager Williams has gone for a month's hunt in the West. Prof. Francis Williams (leader) and Charles Hudson and Bayless Brothers have returned home from their season's work in the McDonough Circus Band. Frank Torrence, former manager of the Redmond-Barry co., visited here 17. Mr. Torrence is a prosperous vehicle rubber-tire manufacturer.

HAMILTON.—GLOVER OPERA HOUSE (Connor and Vogt, managers): Lincoln J. Carter's Fast Mail 16; large house.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Denman Thompson's play, The Old Homestead 13; good co. Weather very warm, but business good. The Garrick Burlesque co. in Thrilly 18; The Fatal Card 23; Bonnie Scotland 24; Helene Mora 26. BLACK'S OPERA HOUSE (Samuel Waldman, manager): Dark 11.

FINLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Wilfrid Tavares Oct. 12; large business. Corne Payton week of 15-22 opened to big business; well pleased audiences. Clay Clement 26; Al Field's Minstrels 27.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Gilmore's Band 15; Clay Clement 16-18; both attractions to good business. Thrilly 19-21; A Fatted Calf 22, 23; Alexander Salvini 24, 25; Robert Downing 26-29. ITEMS: The new curtain is in place at the Grand. It looks very handsome and is a decided improvement over the old one. Ed. Atchison will handle the pastels on the door of the Grand. Doc Freeman was in the city a short while last week.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Roschbrogh and Somersby, managers): House dark week of 9-14. Clay Clement in The New Dominion 19; Lincoln J. Carter's Fast Mail 21. MUSIC HALL (J. H. Miller, manager): Burt Shepard's Minstrels opened this house 17. ITEMS: Opera House (Trelegan and Cherry, managers): Rev. Sam Small lectures "From Barroom to Pulpit" 19. Dan'l Sully in A Social Lion 23.

PAULDING.—GRAND OPERA HOUSE (J. P. Garret, manager): Will open Fair week 23 with Carrie Louis co. Manager Garret has already a large list of bookings and has been obliged to return quite a number of extra seats as he will not play more than four attractions a month, thereby insuring all co. to good business. MODEL OPERA HOUSE (George Hardy, manager): Opens on 21 with Frank Davidson in Old Farmer Hopkins.

UNIONSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): Cora Van Tassel failed to appear 20. Frost and Fausch 26-29; Cowboy Pianist 30.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Wolford, Holmes and Sheridan's repertoire co. 15-17; fair houses. ITEMS: Opera House (L. E. Myers, manager): This house will probably not open this season.

CANTON.—THE GRAND (L. R. Cool, manager): Burt Shepard's Minstrels 14; light business. Waiter comedy co. opened 16 to S. R. O., which continued during the rest of the week, notwithstanding the fact that the weather is extremely hot.

CARROLLTON.—OPERA HOUSE (Rutan and Roley, managers): The season opened 16 with Shepard's Minstrels, at advanced prices to a large but badly disappointed audience. C. H. Warren co. in repertoire 23-28. ITEMS: The box-office receipts (\$109) of Shepard's Minstrels was attached by a constable on 18 at the Grand Opera House, Canton, for a claim of \$40.38, held by George Wolmar, advance agent.

OREGON.

PORTLAND.—MARQUAN GRAND (Cal Heilig, manager): William Gillette's Too Much Johnson, under the management of Charles Frohman, with William Gillette, Samuel Reed, W. Hull Crosby, Ralph Delmore, Charles J. Bell, Robert Hickman, Benjamin Hendricks, Thomas Enson, Cecil Lionel, Maud Haslam, Kate Week, and Lotario Drexel in the cast, to S. R. O. 24 (four performances). Portland playgoers enjoyed it hugely. CORBAY'S NEW THEATRE (John F. Corbary, manager): Joseph J. Dowling and Myra Davis, supported by Frank W. Bacon's Stock co., in Clay M. Greene and Joseph J. Dowling's comedy-drama, The Red Spider, did a fine business week ending 8. This was the final week of the co. at Corbary's. ITEMS: Manager Corbary, accompanied by Frank W. Bacon's stock co., left for Astoria, Ore. 9. There the co. will produce week of 9-15, in the Fisher Opera House. Kidnapped, After Dark, The Plunger, May Blossom, A Prisoner of War, and Burt Ours. The opening of this house is an assured success. Two-thirds of the house are already sold for the week. Astorian are delighted with the idea of having a new opera-house. The Bacon co. closed a very successful fifteen-week engagement here at Corbary's 8. After playing Astoria, it will be in Tacoma 16-22, and Seattle 23-29, thence through the principal cities of British Columbia, returning here the former part of November. Professor Century's Equine and Canine Paradox (a pony and dog show) tented here week ending 8 to enormous audiences. The show was the most creditable thing of the kind seen here for many weeks. Walter Dumps, the Corbary orchestra leader, is making a mark in the local musical world by his excellent work. He shows a deal of enter-

prise in always securing the very latest music from the East for the patrons attending Corbary's. His selections are very "catchy," and invariably delight those having the good fortune to hear them. Robert Biei, the one-time manager of the Lyceum here, is now managing the Orpheus, Chicago, and meeting with much profitable results.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Contorno's Ninth Regiment Band, assisted by Nina Bertini-Humphreys, drew very poorly 12; J. E. Toole in Killarney and the Rhine, 16; fair business. The Limited Mail had very good business 18. This play has not lost any of its drawing powers through old age, but, like wine, seems to improve in that respect. Kathy Ferguson 20; William Barry 21; Donnelly and Girard 24; A Money Order 26; Minnie Madden Fiske 27; Frank Daniels 28.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Coleman and Heagler's Minstrels 14; good house; performance excellent. A Texas Steer, Oct. 2; Three Guardsmen 3; The Pay Train, 12; The Stowaway 14.

BELLEFRONTE.—GARMAN'S OPERA HOUSE (Al Garmann, manager): The Money Order 16; good house and well pleased audience. Coleman and Heagler's Minstrels overhauled the Opera House during the Summer months, and with the new lobby, it is one of the handsomest houses in the State, outside of the cities.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Billy Van's Minstrels 12; good house. Dan Sully 13; fair business. William Barry in The Rising Generation 17; large audience; Shore Acres 19; A Texas Steer 23; Charley's Aunt 24.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Barlow Brothers' Minstrels 20.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Midnight Special pleased a fair house 12; J. E. Toole in Killarney and the Rhine 14; large and well-filled audience. The Stowaway 17; co. and business both good. The Three Guardsmen and Maseppa cancelled.

GREENSBURG.—KRAIGY'S THEATRE (R. G. Curtin, manager): Julie Walters in his new play, The Money Order, to a large audience 13; performance very good. A. V. Pearson's The White Squadron 16; fair-sized audience; performance excellent. The Three Guardsmen 20; Russell's Comedians Oct. 1.

EASTON.—ADEL OPERA HOUSE: The Stowaway 13; fair house. The Pay Train 16; The Struggle of Life 21; MacKay Comic Opera co. 23-28; A Baggage Check 30.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): A Money Order was presented here 14 to moderate business and gave general satisfaction. ADAM'S OPERA HOUSE (Alexander Adair, manager): Barlow Brothers' Minstrels gave a very satisfactory performance to a fairly good house 14; Henderson's Ideal 16-20; packed houses nightly and gave universal satisfaction at popular prices. ITEMS: Tom A. Osborn, ex-treasurer of Adair's Opera House, has joined the Josie Mills co. as advance representative.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): The Midnight Alarm 14, 15, and the Stowaway 16, attracted fair houses. The American Gaiety Girls 23; A Trip to the Rockies 24. ITEMS: Laura Russell, late of the Robinson Opera co., is visiting in this city. It is rumored that she will marry a Lancasterian man. Welsh Brothers' Circus will close the season at their home in this city 23; the entire proceeds of the performance will be donated to the soup fund, a local charity.

NEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): A Railroad Ticket 10; fair house; Salvini 12; good business; well-pleased audience. Human Hearts 18.

PHILIPSBURG.—FRENCH'S OPERA HOUSE (Thomas Byron, manager): House dark week of 9-14. White Squadron cancelled 12. Due: Fast 23; Stowaway Oct. 2.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Colonel Habel Opera co. 12; performance good; attendance fair. Salvini, in The Three Guardsmen 13; S. R. O. receipts about \$750; enthusiastic audience. Burglar 24; On Hand 25; Texas Steer 26; McCarthy's Mishaps Oct. 2; Sato Polo 4; Killarney and Rhine 5. Salvini's co. is the first ever seen here. They carry two cars of scenery.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Dan Sully in A Social

Frank Harvey's Latest and Greatest Drama,

THE GREATEST MELODRAMATIC SUCCESS KNOWN IN YEARS—A FEW WEEKS OPEN YET.

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THE GLOBE TROTTER (E. E. Rice, mgr.): Chicago, Ill., Sept. 23-28, 30-Oct. 5, Kansas City, Mo., 7-12.

THE IDEALS (John A. Himmelstein, mgr.): Marysville, O., Sept. 23-28, Bellefonte 30-Oct. 5, Pa., Sept. 23-28, 30-Oct. 5, Frederick, Md., 27, Hagerstown 28.

THE STOWAWAY (Shelby, Pa., Sept. 26, Milton 27, Bellefonte 30-Philadelph. Oct. 1, Altoona 2, Tyrone 3, Harrisburg 4.

UNCLE TOM'S CABIN (Patterson, Wis., Sept. 25, Dodgeville 26, Iola, Ill., 27, Keweenaw 28.

UNCLE TOM'S CABIN (S. J. Miller and Martin, mgrs.): Monmouth, Ill., Sept. 26, Mt. Pleasant, Ia., 27, Burlington 28.

UNCLE TOM'S CABIN (Stetson's): New Bedford, Mass., Sept. 25, Hyde Park 26, Milford 27, Woonsocket, R. I., 28, Webster, Mass., 30.

VINCENT-STREETER: Coldwater, Mich., Sept. 23-28.

WARD AND VOKES (E. D. Stair, mgr.): Louisville, Ky., Sept. 23-28, St. Louis, Mo., 29-Oct. 5, Evansville, Ind., 4, Chattanooga, Ga., 8, 9, Birmingham, Ala., 10, Tuscaloosa 11, Meridian, Miss., 12.

WILLIAM BAKER (Atterton, Pa., Sept. 24).

WALKER COMEDY (Western: D. K. Woods, mgr.): Mansfield, O., Sept. 23-28, Akron Oct. 5, Youngstown 7-12.

WALKER COMEDY (Eastern: N. C. Bradley, manager): Brockton, Mass., Sept. 23-28, Worcester 30-Oct. 5, Lynn 7-9.

WM. C. ANDREWS (My Wife's Friend: Ralph Howard, mgr.): Montreal, P. Q., Sept. 23-28, Toronto, Ont., 30-Oct. 5, Welland 3, Brantford 4, Lockport, N. Y., 5, Hamilton, Ont., 7, 8.

WM. H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Sept. 9-28.

WOODWARD THEATRE: What Chert, Ia., Sept. 23-28.

WHITE RAY (Davis and Keogh, mgrs.): Hoboken, N. J., Sept. 23-28, Washington, D. C., 30-Oct. 5.

WALKER WHITEHEAD (Heuck and Snyder, mgrs.): Bridgeport, Conn., Sept. 25, 26, Hartford 28, New York City 30-Oct. 5.

Zozo: Cleveland, O., Sept. 23-28.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA Co. (Sinbad): Kansas City, Mo., 23-28.

BOSTONIANS (Barnabee and McDonald, props, Frank L. Perley, mgr.): Kansas City, Mo., Sept. 23-28, St. Joseph 26, Des Moines, Ia., 27-28, Denver, Col., 30-Oct. 5, San Francisco, Cal., 7-Nov. 2.

BLACK CROOK (Springer and Welby, mgrs.): Pittsburg, Pa., Sept. 23-28.

CAMILLE D'ARVILLE OPERA: Philadelphia, Pa., Sept. 23-28, Baltimore, Md., Sept. 7-12.

CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

CHICAGO MARINE BAND (Howard Pew, mgr.): Elgin, Ill., Sept. 27, Eau Claire, Wis., 28, St. Paul, Minn., 29, Aberdeen, S. D., 30-Oct. 5, Minneapolis, Minn., 6, Duluth 7, West Superior, Wis., 8, Menominee 9, Racine 10, Benton Harbor, Mich., 11, Kalamazoo 12.

CROW SISTERS CONCERT: Lineville, Ia., Sept. 23-28.

DAVID'S AUCTION (Charles H. Vale, mgr.): New Orleans, La., Sept. 23-28.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Chicago, Ill., Sept. 23-28-Oct. 5.

DELLA FOX OPERA (Nat Roth, manager): New York City Aug. 29-indefinite.

FRANK DOMESTIC OPERA (La Shelle and Clarke, mgrs.): Pittsburg, Pa., Sept. 30-Oct. 5.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York City Sept. 9-indefinite.

FANTASMA (Hanson's Sam Fletcher, mgr.): Philadelphia, Pa., Sept. 30-Oct. 5.

1002 (E. E. Rice, mgr.): Buffalo, N. Y., Sept. 23-28, Philadelphia, Pa., 30-Oct. 12.

GILBERT COMIC OPERA: Ithaca, Mich., Sept. 24-27, Pontiac 28, Jackson 30-Oct. 5.

GILMORE'S BAND: Atlanta, Ga., Sept. 18-Oct. 16.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Philadelphia, Pa., Sept. 16-20.

LITTLE ROBINSON CRUSOE (George Bowles, mgr.): Cincinnati, O., Sept. 23-28.

MACKAY COMIC OPERA: Easton, Pa., Sept. 23-28.

MELBA CONCERT: Montreal, P. Q., Sept. 23-28.

PASSING SHOW (Canary and Lederer, proprietors; Frank W. Marlin, manager): Peoria, Ill., Sept. 24, Davenport, Ia., 25, Des Moines 26, Omaha, Neb., 27, 28, Kansas City, Mo., 30-Oct. 5, Denver, Col., 7-12.

PAULINE HALL OPERA (George McLellan, mgr.): San Francisco, Cal., Sept. 16-20.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): New York City Sept. 2-indefinite.

ROD ROY (F. C. Whitney, mgr.): New York City Sept. 2-28, Philadelphia, Pa., Oct. 7-12.

SUPERBA (Hanson's, Edwin Warner, mgr.): Louisville, Ky., Sept. 23-28, Chicago, Ill., 29-Oct. 5, Cincinnati, O., 6-12.

SODAS BAND (Frank Christianer, mgr.): St. Louis, Mo., Sept. 4-Oct. 20.

SPIDER AND FLY: Richmond, Va., Sept. 24, 25, Lynchburg 26, Danville 27, Charlotte 28.

TAMM HARRY WOOD (Canary and Lederer, mgrs.): Lawrence, Mass., Sept. 24.

TWENTIETH CENTURY GIRL: Montreal, P. Q., Sept. 23-28.

TOMPKINS' BLACK CROOK (Vank Newell, mgr.): Philadelphia, Pa., Sept. 23-28, Baltimore, Md., 30-Oct. 5.

WANG (D. W. Truss and Co., mgrs.): Woonsocket, R. I., Sept. 24, Haverhill, Mass., 25, Lawrence 26, Lowell 27, 28, Nashua, N. H., 30, Manchester Oct. 1, Lynn, Mass., 2, Northampton 3, Holyoke 4, Springfield 5, Pittsfield 7, Schenectady, N. Y., 8, Troy 9, Glens Falls 10.

WILSON OPERA: Detroit, Mich., Sept. 23-Oct. 5, Dayton, O., 7-12.

THE SPHINX: Buffalo, N. Y., Sept. 27, 28.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.): Boston, Mass., Sept. 23-28.

THIRLEY (John P. Sloum, mgr.): St. Louis, Mo., Sept. 23-28.

MINSTRELS.

AL G. FIELD'S WHITE MINSTRELS: Charleston, S. C., Sept. 25, Savannah, Ga., 26, Macon 27, Americus 28, Columbus 30, Birmingham, Ala., Oct. 1, Montgomery 2, Pensacola, Fla., 3, Mobile, Ala., 4, 5, New Orleans, La., 6-12.

BARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Lorain, O., Sept. 24, Norwalk 25, Sandusky 26, Fostoria 27, Lima 28.

CRAWFORD BROTHERS (Stephen McLaugh, prop.; Punch Wheeler, mgr.): Indianapolis, Ind., Sept. 26-28, Cleveland, O., 30-Oct. 5, Detroit, Mich., 6-12.

CLEVELAND'S: Omaha, Neb., Sept. 25.

DARKEST AMERICA (Will A. Janket, mgr.): Urbana, O., Sept. 24, Bellefontaine 25, Xenia 26, Findlay 27, Upper Sandusky 28, Ashland 30, Mansfield Oct. 1, Mt. Vernon 2, Akron 4.

GORTON'S (Charles H. Larkin, mgr.): Atlantic City, N. J., Sept. 25, Burlington 26, Lambertville 30, Belvidere Oct. 1, Washington 2, Newton 3, Norwich, N. Y., 5.

PRINCE AND WEST (Joseph G. Rand, mgr.): Baltimore, Md., Sept. 23-28, Philadelphia, Pa., 30-Oct. 5, Pittsburg, Pa., 7-12.

VAUDEVILLE.

AL. RUVES: Pittsburg, Pa., Sept. 23-28.

ADAMUS EDEY (Sam T. Jack, mgr.): Cincinnati, O., Sept. 22-29, Indianapolis, Ind., 30-Oct. 5, St. Louis, Mo., 6-12.

AMERICAN VAUDEVILLE: Pittsburg, Pa., Sept. 23-28, Louisville, Ky., 30-Oct. 5, Chicago, Ill., 7-12.

ALL AMERICAN STARS: Altoona, Pa., Sept. 23-28.

BULLFIGHTER (Sam T. Jack, mgr.): Oskaloosa, Ia., Sept. 26, Des Moines 27, Sioux City 28.

CITY SPORE: Providence, R. I., Sept. 23-28.

CITY CLUB (Tom Waco, mgr.): Indianapolis, Ind., Sept. 23-28, St. Louis, Mo., 30-Oct. 5, Louisville, Ky., 7-12.

CROOKS BURLINGAME (Sam T. Jack, mgr.): New York City Sept. 23-28.

FAY FOSTER (S. Sturtevant, mgr.): Brooklyn, N. Y., Sept. 23-28, Philadelphia, Pa., 30-Oct. 5, Paterson, N. J., 7-12.

FIELD'S DRAWING-CARDS: Washington, D. C., Sept. 23-28.

FLYNN AND SHERIDAN: Boston, Mass., Sept. 23-28, Providence, R. I., 30-Oct. 5, New York City 7-12.

FRENCH FOLLY: Worcester, Mass., Sept. 23-28.

GUS HILL'S NOVELTIES (Gus Hill, prop.): New York City Sept. 23-Oct. 5, Brooklyn 7-12.

HAYK'S COMEDIANS: Brooklyn, E. D., Sept. 23-28.

JAMES THORNTON: New York City Sept. 23-Oct. 7.

KALFIELD'S ORPHEUM STARS: Cleveland, O., Sept. 23-28.

LONDON BELL: Indianapolis, Ind., Sept. 23-28, Toledo, O., 26-28.

LADIES' CLUB: Troy, N. Y., Sept. 23-28.

LONDON GAIETY GIRLS: Boston, Mass., Sept. 23-28.

MAY RUSSELL FURLINGAME: Harlem, N. Y., Sept. 23-28.

NIGHT OWLS: New York City Sept. 23-28.

NASHVILLE STUDENTS: Worthington, Minn., Sept. 25.

NEW YORK STARS (Gus Hill, prop.): Newark,

N. J., Sept. 23-28, Brooklyn, N. Y., 30-Oct. 5, Baltimore, Md., 7-12.

ROSE WILE: Louisville, Ky., Sept. 23-28, Shelbyville, Ind., 30, Muncie Oct. 1, Lima, O., 2, St. Marys 3, Huntington, Ind., 4, Elkhart 5, Chicago, Ill., 6-12.

RICE AND BARTON'S: Long Branch, N. J., Sept. 24, Red Bank 26, Albany, N. Y., Oct. 3-5.

RENTZ-SANTLEY BURLINGAME (Abe Leavitt, mgr.): Paterson, N. J., Sept. 23-28, Philadelphia, Pa., 30-Oct. 5, Harlem, N. Y., 7-12.

RUSSELL BROS.: Baltimore, Md., Sept. 23-28.

SANDOW: Cleveland, O., Sept. 23-28.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Albany, N. Y., Sept. 23-28, Providence, R. I., 30, Oct. 5, Boston, Mass., 7-12.

TONY PASTOR: Cincinnati, O., Sept. 23-28.

WEISS AND FIELD'S: Philadelphia, Pa., Sept. 23-28.

WHITE CROOK: Albany, N. Y., Sept. 23-28.

WASHBURN SISTERS SPECIALTY: New York City Sept. 16-20.

WATSON SISTERS: Philadelphia, Pa., Sept. 23-28.

CIRCUS.

BARNUM AND BAILEY: Ottumwa, Ia., Sept. 26, Des Moines 27, Council Bluffs 28.

BARTHELMAS AND KING'S: New Orleans, La., Sept. 23-28.

KIRKHART'S: Princeton, Mo., Sept. 24.

SKILLS BROTHERS: Charlottesville, Va., Sept. 25, Richmond 26, Petersburg 27, Norfolk 28, Lynchburg 30, Danville Oct. 1, Winston, N. C., 2, Greensboro 3, Charlotte 4, Spartanburg, S. C., 5.

SAWTELLE AND EWER'S: Williamstown, N. Y., Sept. 25, Camden 26.

WALLACE'S: Los Angeles, Cal., Sept. 25, 26, Santa Ana 27, San Diego 28.

MISCELLANEOUS.

BLACK AMERICA (Nate Salisbury, mgr.): New York City Sept. 16-20.

BUFFALO BILL: Newark, N. J., Sept. 25, 26.

FLUCKE'S SPECTACULAR: Sharpsville, Pa., Sept. 25, 26.

GIBBS' MINSTREL: Marysville, Ga., Sept. 23-28.

HAYWOOD'S CELEBRITIES: Centerville, S. D., Sept. 24-25, Yankton 30.

HIE-BEASCO: Syracuse, N. Y., Sept. 24, 25, Oswego 26, Rochester 27, 28.

J. AUSTIN JAMES: Bath, Pa., Sept. 24-27.

KELLAR (Dudley McAdow, mgr.): Chicago, Ill., Sept. 15-20.

LALLA ROOKE: Detroit, Mich., July 22-indefinite.

MARCO'S MODERN MINSTRELS (W. E. Skimer, mgr.): St. John, N. B., Sept. 23-28, Yarmouth, N. S., 30-Oct. 2.

NORRIS BROS.: DOG SHOW (H. S. Rowe, mgr.): Birmingham, N. Y., Sept. 23-28, Elmira 30-Oct. 2, Williamsport, Pa., 24.

SMITH-LOSTON ENTERTAINMENTS: Hermon, N. Y., Sept. 24, La Fargeville 25.

SYLVAN A. LEE (Mesmerist: Thomas F. Adkin, mgr.): Rochester, N. Y., Sept. 23-28, Johnstown 30-Oct. 5.

WILSON'S CONGRESS OF NOVELTIES: Van Wert, O., Sept. 24, Ada 25, Wooster 26, Shelby 27, Crestline 28, No. Baltimore 30, Napoleon Oct. 1, Paulding 2, Columbus Grove 3, Bluffton 4, St. Paris 5, Urbana 7, Tippicanoe City 8, Greenville 10, Eaton 11, Rushville, Ind., 12.

WELL'S WONDERLAND: Eaton, O., Sept. 23-28.

W. H. SMITH: St. John, N. B., Sept. 19-Oct. 4.

(Received too late for classification.)

BALTIMORE.

R. E. Graham opened in A Trip to the Rockies, the new comic opera which was given for the first time in Baltimore at Harris Academy of Music 16 Mr. Graham was warmly welcomed and was in his best humor.

keeping the audience laughing during the entire evening. The libretto of the opera is not a strong one, but some of the music is sweet and catchy. Catherine Germaine and Celie Ellis did good work, as also did Hubert Wilke and T. Leonard Walker. Fudd'nhead Wilson 23-28.

It seems that the Black Crook is old but ever new, and so the audience at Ford's Grand Opera House thought last night as they admired the series of beautiful pictures and transformations that were presented to their eyes. The co. is a good one and the specialty acts are particularly fine. Primrose and Wren's Minstrels 23-28.

M. B. Leavitt's spectacular extravaganza, Spider and Fly, drew a large audience to the Holiday Street Theatre and entertained them well after they were there. The specialties are wonderful in many respects. The Saltzman, a man and woman who do marvellous tricks with electricity, fairly electrified their auditors. The entire entertainment was in all respects up to date. Eugene O'Rourke in Wicklow Postman 23-28.

The attractive at Kernan's Monumental Theatre in Fields Drawing Cards. Clever co. and good business. The fireworks spectacle Lalla Rookh began its second week in Baltimore Monday evening. The weather has been very warm, which has contributed to the success of the enterprise. HAROLD RUTLEDGE.

MINNEAPOLIS.

Hoyt's A Milk White Flag was presented at the Grand Opera House 16 to a good-sized and well-pleased audience. The co. is made up of very capable people. Frank Lawton, as usual, made a decided hit with his whistling. Lee Lamar, who is pleasantly remembered in more serious roles, made an excellent impression as the widow, and Charles Warren appeared to advantage as General Burleigh. Mexico 23.

At the Bijou Opera House, the rollicking farce, Rush City, opened a week's engagement 15 to the capacity of the house, and made a great hit. Matthews and Bulger were very clever, and were obliged to respond to many recalls. Their support was good. On the Bowery 27.

The annual benefit of the Minneapolis Press Club will be given at the Lyceum Theatre 24. The novel and interesting programme that has ever been presented on a like occasion in this city is being prepared by the committee, and an enjoyable afternoon is assured. F. C. CAMPBELL.

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SEASON '95-96.

JOSEPH CALLAHAN AS "MEPHISTO" WITH A FIRST-CLASS COMPANY OF PLAYERS IN THE ELECTRICAL PRODUCTION



FAUST

NEW SCENERY (A CAR LOAD) AND APPROPRIATE COSTUMES STUNNING ELECTRICAL EFFECTS

TWO QUARTETTES COMPOSED OF MALE AND FEMALE SINGERS NEW SWEET-VOICED FLORENCE CHORUS SINGERS

THE BROCKEN

A TRIUMPH IN STAGE MECHANISM A SCENE OF WEIRD GRANDEUR NEVER EQUALED

150 SHEETS (No repeat) NEW AND ORIGINAL PICTORIAL PAPER.

Read the following. A few press clippings:

Mr. Callahan possesses the physical attributes for the part and acts forcibly throughout. Especially did he demonstrate this in the broken scene in the fourth act. Mephisto. The scene was an excellent one, and nobody who has ever presented the piece has brought forth so many effective and attractive features of the scene-painter's art and electrical effects. It was a thrilling, weird spectacle, and completely captivated the audience; so much, in fact, that the curtain was raised four times and Mr. Callahan was obliged to appear before the footlights and make a speech.—*Brooklyn Citizen*, May 28, 1895.

Joseph Callahan's conception of the character of the Willy Demon was in every respect a credit and was never overdrawn or strained for effect. In fact, it was a genuine creation and too much praise cannot be bestowed on the lavishness of the stage setting. The Broken scene was of unsurpassed grandeur.—*Philadelphia Inquirer*, May 7, 1895.

Joseph Callahan appeared at the Amphion Theatre last night before an indulgent audience in a version of Faust. His personal efforts in the character of Mephistopheles met with evident favor, and he was called before the curtain at the end of each act. The scenery was new, and the Broken scene, with its electrical effects and weird lighting, was impressive.—*New York Times*, May 28, 1895.

Joseph Callahan as Mephisto in Faust made his debut in the Amphion last night. Mr. Callahan's interpretation of his part classes him at once among the leading stars of the theatrical fraternity. His fine sense of what is due to the many exacting dramatic situations testified at once to his judgment as an actor and to his taste and discernment.—*New York Morning Journal*, May 28, 1895.

Joseph Callahan, a new aspirant for stellar honors, was introduced to Brooklyn playgoers at the Amphion Theatre last night in a revival of Faust, and was very cordially received. Mr. Callahan made his debut as Mephisto, in Philadelphia, last week, where he is said

to have been most successful; and if hearty applause and frequent curtain calls are a sure criterion of success, the new star must have been fully satisfied with his Brooklyn reception last evening. Mr. Callahan has an excellent voice; his enunciation is distinct, his emphasis generally correct, his action lively, and not without a certain degree of manly grace. Mr. Callahan was recalled at the end of every act.—*Brooklyn Standard-Union*, May 28, 1895.

The Broken scene particularly excels in thrilling weird and fantastic spectacles. In this scene, which portrays Faust's visits to hell in company with Mephisto, the appearance of the arch-conspirator causes the earth to crumble from his feet; the rocks to move; the trees, embodying human souls, to sway; the rocs, fierce birds of the air, burning with fire, howl and screech; salamanders and dragons roar and fly, some carrying the souls of the damned down to their abiding place. The lost souls wail and repeat their woes, all forming a picture which rivals Dante's marvelous description.—*New Haven Courser Journal*, June 1, 1895.

Mr. Callahan never appeared to greater advantage than he did last evening, for his own ideas as to the manner in

AT THE THEATRES.

Empire.—That Imprudent Young Couple.

Comedy in three acts by Henry Guy Carleton. Produced Sept. 22.

John Annesley. John Drew
Daniel Tobin. Harry Harwood
Professor Elias Tobin. Leslie Allen
Nicholas Goltry. Lewis Baker
Spencer Faraday Caliber. Arthur Byron
Langdon Endicott. Herbert Ayling
Hawkins, butler to Daniel Tobin. Frank Lamb
Jeanette, wife to Goltry. Anna Belmont
Katherine, her cousin. Ethel Barrymore
Lucy, wife to Elias. Annie Adams
Mrs. Woodbury Dunbar. Virginia Buchanan
Marion, her daughter. Maud Adams

From The City of Pleasure to That Imprudent Young Couple, the comedy by Henry Guy Carleton, that was first seen in New York at the Empire Theatre last evening, is a pleasurable and anything but an imprudent change. The parting piece is fustian, the incoming comedy is bright and entertaining throughout.

The new piece served as a vehicle for John Drew to make his inaugural metropolitan bow this season, and the enthusiastic applause that greeted him on his first entrance caused him to keep on bowing for several minutes.

The two young people principally concerned in the comedy are John Annesley, and Marion Dunbar. They met at Lenox, and married after a courtship of less than two weeks without notifying their relatives. Marion, it seems, had made an attempt to announce the marriage to her friends and relatives, and had given the letters to Annesley to mail, but they were allowed to remain in his overcoat pocket.

The humorous complications that ensue are due to the apparent secrecy of their marriage. Previous to taking each other for better, for worse, Marion had been engaged to Langdon Endicott, and Annesley had indulged in a summer flirtation with Katherine Kingsland. After the honeymoon the young couple return to Tuxedo where Endicott meets Marion, and ignorant of the fact that she is a married woman, he renews his love-making. To make matters worse Miss Kingsland has taken it upon herself to announce her engagement to Annesley.

The ultimate announcement of the imprudent young couple's marriage does not improve matters for the time being. Annesley is dependent for his income upon his uncle, Daniel Tobin, who was unhappily married in early life. After separating from him, Tobin's wife married a Mr. Dunbar, and their daughter is none other than Marion. When the uncle learns of his nephew's marriage to the daughter of his wife by another husband, he is so enraged that he cuts Annesley's income from \$15,000 down to \$1,000 per year. Then Marion's mother, not knowing that her daughter is actually married to Annesley, tries to break off the match because she disapproves of a poor husband.

In the third act the young couple have fitted up a home on the instalment plan at Paterson, N. J. They have great difficulty in living within their income, and are getting into desperate straits when a reconciliation is brought about between Uncle Tobin and Marion's mother, and all ends in pecuniary prosperity and domestic bliss.

The dialogue is so sparkling and humorous that the piece fully deserves to be classed as a comedy, although the incidents of the plot might otherwise have relegated the production to the category of farce.

Unlike many so-called comedies of the drawing-room farce order, the complications are the logical outcome of possible occurrences.

John Drew was in his element as John Annesley. The more trouble he got into the more he seemed to please the audience. The character afforded him ample scope for his familiar methods of nonchalant humor.

Maud Adams invested the role of Marion with the charm of her captivating personality. She caught the true spirit of the part, and the dainty effectiveness of her comedy work proved a delightful foil to the acting of Mr. Drew.

Leslie Allen gave an excellent character sketch of the ingenious inventor, and Harry Harwood was appropriately brusque and choleric as Daniel Tobin. Other effective character sketches were offered by Virginia Buchanan as Mrs. Woodbury Dunbar, and Frank Lamb as Hawkins.

Lewis Baker as Nicholas Goltry, Arthur Byron as Spencer Faraday Caliber, Herbert Ayling as Langdon Endicott, Anna Belmont as Jeanette, Ethel Barrymore as Katherine, and Annie Adams as Lucy completed a cast of general excellence.

The piece is handsomely mounted, and the entire production is in good taste. The scenery is by E. G. Unitt, and the incidental music by W. W. Furst.

Hoyt's.—The Gay Parisians.

Farce in three acts by Georges Feydeau and Maurice Desvallieres. Produced Sept. 22.

Joseph Pinglet. W. J. Ferguson
Angeliene. Mrs. E. J. Phillips
Paillard. Charles Wells
Marcella. Odette Tyler
Mathieu. James Barrows
Hercine. Marguerite Gordon
Violet. Clara Norton
Daisy. Vergie Graves
Rose. Winona Shannon
Maxime. W. R. Shirley
Boulton. Joseph Humphreys
Bastien. George Backus
Earnest. Frank A. Connor
Botticelli. Charles Greene
Berchard. Louis Hendrick
Victorine. Josephine Hall
Miss Connell. Mollie Sherwood

There is fun, fast and furious, in the new farce imported by Charles Frohman, and performed for the first time in this city at Hoyt's Theatre last evening. It is a jolly farce of the good old school, with a novel and rather clever arrangement of the old complications.

The story begins with a quarrel between architect Paillard and his wife. She resolves to make him jealous, and assents to the proposal of builder Pinglet to accompany him to the theatre and to supper. Pinglet has considerable difficulty in getting his own wife—a shrew—out of the way, and the way he manages to make his escape from a room in which she has locked him—a scene admirably played by W. J. Ferguson—brings the first act to a capital close.

The second act shows the Mascot restaurant—an hotel in the original play—which has numerous rooms, staircases and hallways to assist the complications. Paillard, the architect, has been called in to inspect a room which is said to be haunted. He resolves to sleep in the room to judge for himself, and while he is downstairs the room is let again to M. Mathieu, who arrives with his four daughters from the country.

The sequel can be imagined. The architect goes to bed, where he is discovered by the four girls, who are attired in their night dresses, and pandemonium breaks loose all over the hotel, the curtain finally falling amid the almost convulsive laughter of the audience.

The Gay Parisians will probably make money. It contains all the elements of success. The deficiencies of the original have been cleverly toned down, and as a play it can offend no one.

It was admirably played. W. J. Ferguson is seen at his best in the character of Pinglet. He gives a fine, finished performance. Mrs. E. J. Phillips was good as Angeliene, his wife, as she always is in such parts. Charles Wells played the part of Paillard well. Odette Tyler gave an unusually good performance of a part that suits her.

James Barrows was an excellent Mathieu, and Marguerite Gordon, Clara Norton, Maggie Graves, and Winona Shannon made charming daughters. W. R. Shirley contributed a clever character bit as the imbecile student. Josephine Hall played a maid's part cleverly, and Mollie Sherwood did well in a small part.

People's.—The Land of the Living.

A melodrama in five acts by Frank Harvey. Produced Sept. 22.

Gerald Arkwright. Charles Mason
Reuben Tredgold. Charles W. Travis
Fred Larkins. Harry Webster
Anthony Arkwright. Hudson Liston
John Ledbury. John Reynolds
Policeman Harper. Fred Hill
Wild Bill. William Murphy
Duke Sam. Walter Cook
Kate Arkwright. Alma Strong
Nora Arkwright. Lola Morrissey
Meg, Tredgold's wife. Helen Corlette
Nurse Babbies. Owen Marlowe
Mrs. Larrup. Electra Melena
Daisy. Mamie Jansen

The Land of the Living, an English melodrama written by Frank Harvey, who has made a specialty of this kind of play, had its first New York production at the People's Theatre last Monday night, although it was seen elsewhere last season.

The reception accorded the play was decidedly hearty. It is a well constructed drama, with several telling scenes—from a melodramatic standpoint—but is happily interspersed with some clever comedy scenes. The action is sustained from the rise to the fall of the curtain.

The play is in five acts, all of which occur in England, with the exception of the second, which takes place in Africa.

Gerald Arkwright and Reuben Tredgold are business partners. Tredgold is enamored of Arkwright's wife, and straightaway involves the firm, so that ultimately both men have to leave England. They met two years later in South Africa at the diamond fields. Fortune has favored Arkwright, and chance has thrown him into the house of his former friend and partner, Tredgold, who assaults and robs him, leaving him for dead.

Tredgold then returns to England, enriched by the robbery, intending to secure the hand of Kate. Arkwright slowly recovers, however, and also turns up in England. The final scenes of the drama are given up to righting wrong and foiling the villain, who usually gets the worst of it in the long run. The mounting of the play is satisfactory, and the company entrusted with its interpretation is capable.

Charles Mason appeared as Gerald Arkwright, the hero, and acquitted himself well. Charles W. Travis' performance of Reuben Tredgold was sufficiently striking to invoke hissing. The Meg of Helen Corlette was a commendable performance—possibly the best in the play. Hudson Liston as Arkwright's father, a fussy old man, created laughter whenever he was on the stage, and Alma Strong as Kate won the sympathy of her audience.

Grand.—Sowing the Wind.

A large audience was at the Grand last evening when Sydney Grundy's drama was presented for the first time on the West side. An excellent cast has been selected, and justice was done to all the familiar characters and scenes of this stirring problem play.

Mary Hampton, who has played the part of Rosamond for some time on the road, appeared in it for the first time in this city last night, and revealed herself to be an actress of grace, power and refinement. Her characterization of this well-known heroine delighted the audience.

J. H. Gilmour has played Brabazon on the road often, too, and so was finished in his acting of the repentant lord. Mr. Gilmour is constantly gaining dignity and force.

Guy Standing gave a racy delineation of Sir Richard Cursitor, the horsey young lover. S. E. Springer, who was seen as Lord Petworth, at the Empire last spring, again appeared as the old rove, and his acting was quiet, thoughtful and effective.

The other members of the cast were capable and the whole performance was a well-rounded one.

The play was appropriately staged.

Fourteenth Street Theatre.—Article 47.

Clara Morris began the second and last week of her engagement at the Fourteenth Street Theatre last evening, presenting Article 47 before a good-sized audience.

This is one of the most popular plays of Miss Morris' repertoire. It gives her opportunity to display her versatility and the particular fine points which have ever characterized her acting.

J. M. Colville and a capable company afforded her admirable support. Article 47 will be presented again to-morrow evening, and on Wednesday Raymonde will be the bill. For Thursday Canille is announced. Article 47 will have another performance Friday, and on Saturday evening will be given Miss Milton.

Harlem Opera House.—The Love Chase.

Marie Wainwright, surrounded by a company of exceptional ability, presented Sheridan Knowles' famous comedy, The Love Chase at the Harlem Opera House last night.

As Constance, Miss Wainwright played with delicate skill and showed a true appreciation of the comedy.

Nathaniel Hartwig as Wildrake, Barton Hill as Fondlove, and the other members of the company shared the honors of the evening with their star.

The gavotte introduced was graceful and picturesque. The play is handsomely costumed and mounted. Next week, Rob Roy.

Columbus Theatre.—Weber and Fields.

Weber and Fields, the clever Dutch comedians, at the head of a number of shining lights from the vaudeville stage, kept the audience in roars of laughter at the Columbus Theatre last night with their amusing antics.

Lottie Gilson, the little magnet, James Hoey, Billy Emerson, and a score of others were repeatedly encored. Next week Charley's Aunt.

At Other Houses.

BROADWAY.—Princess Bonnie is in its fourth week of box-office prosperity at the Broadway.

GARFIELD.—Trilby is now in its twenty-fourth week at this house, and the end of its run seems to be as far off as ever.

DALY'S.—Mrs. Potter and Mr. Bellw continue at Daly's in The Queen's Necklace. Mrs. Pot-

ter in her dual role of Marie Antoinette and Oliva, and Mr. Bellw as Cardinal de Rohan do strongly characteristic work, and the play is sumptuously and elaborately dressed and pictured.

ABBEY'S.—Francis Wilson is drawing large and fashionable audiences to see him and his excellent company in The Chieftain.

LYCEUM.—The Prisoner of Zenda is the greatest hit of all the plays that E. H. Sothern has produced during his stellar career. The play is drawing crowded houses at each performance.

BIJOU.—If you want three hours of solid amusement go and see May Irwin in The Widow Jones. Her new darkey songs are being hummed all over town.

STANDARD.—The Capitol, Augustus Thomas' unconventional play, will continue as the attraction at this house until further notice.

AMERICAN.—Lovers of thrilling melodrama will find a play to suit them in The Great Diamond Robbery, which has met with popular endorsement.

HERALD SQUARE.—This is the last week of Rob Roy. Appropriate souvenirs are to be distributed at the 25th performance on Thursday night.

GARRICK.—E. M. and Joseph Holland will produce A Social Highwayman this (Tuesday) evening.

PALMER'S.—Fleur-de-Lis prospers here, Della Fox winning new favor steadily. Manager Roth is planning a surprise as a souvenir of the fiftieth performance.

CASINO.—The Merry World was performed at the Casino for the last time on Saturday, and that theatre has been closed for alterations. It will be reopened on Nov. 4 with Frank Daniels in The Wizard of the Nile.

ACADemy.—The Sporting Duchess continues at this house.

BROOKLYN THEATRES.

Amphion.—Nancy.

The popular comedienne, Fanny Rice, and her clever company gave a very enjoyable and humorous performance Monday night. Versatility in acting and singing, a catchy German yodel and her dancing dolls brought the star a large amount of applause. Herman Edrent was well liked in his German comedy part. George R. Edson appeared to excellent advantage in leading business. Eva Randolph, Becky Haight, Emily Wakeman, Barney McDonough, Carl Burton, and John Conley were good. Next week, The Land of the Living.

Montauk.—Government Acceptance.

Stuart Robson began a two weeks' engagement here on Monday evening in his new play, Government Acceptance, by Daniel L. Hart. The plot deals with an electrical inventor who is buffeted about by the winds of adverse fortune until near the close of the play, when he succeeds in turning the tables on his tormentors, makes a fortune, and weds the girl of his heart. Mr. Robson's drolleries of speech and manner found full scope and he scored his usual hit. The cast was good, and the scenery and effects were new and striking. Next week, Mr. Robson will present Forbidden Fruit.

Columbia.—The Foundling.

The Foundling, with Cissy Fitzgerald, began a week's engagement on Monday evening. The many amusing situations kept the audience in the best of humor, and cute, cunning kicks, steps and winks of Cissy, made the spectators take very kindly to Miss Fitz. Next week, The Merry World.

Park.—A Girl Up to Date.

A Girl Up to Date, with Frank Currier heading the cast, is the attraction this week. The play is said to have had a run of 200 nights in London, fifty nights in Chicago, and four weeks in Boston. It is a bright, breezy comedy, and Mr. Currier made a hit in an eccentric character part. The green-room scene was very funny. Next week, Marie Wainwright.

Grand Opera House.—Forget-Me-Not.

Jeffrey Lewis is here as a star this week. She is supported by Arthur Forrest, and presented Forget-Me-Not on Monday evening. The Creole and La Belle Russe will be presented later in the week.

Bijou.—Humanity.

Sutton Vane's drama, Humanity, opened here on Monday evening. The cast is headed by Joseph Grissmer and Phoebe Davies, and twenty horses and twenty-four dogs appear in some of the scenes.

Empire.—Captain Paul.

The novel drama, Captain Paul, began an engagement here on Monday evening. The elaborate scenic effects were received with applause.

A GIRL UP TO DATE.

A Girl Up to Date at the Park Theatre, Brooklyn, this week, with Frank Currier in the part of Bulwer Brady, has been praised by the Chicago, Boston, and Pittsburgh press. Last season it ran four weeks in Boston. The Boston Herald said: "It is one of the jolliest comedies seen on the Boston Museum stage in years." Frank Currier is a comedian of rare merit, and in the past has been generously received for his clever work, but is said to excel in the part he is now playing. The company includes R. F. Sullivan, Graham Henderson, E. A. Jobson, Bert Theyer, Harold Leslie, Master Willie Gaffney, Josephine Fenton, Anita Henderson, Orient Anson, Amy Muller.

ON ERIN'S SHORES.

This reflex of life in the Emerald Isle will be one of the novelties of the season that will be sent on tour under the direction of Michael J. Moroney. The play will be interpreted by an excellent company; the scenic effects and accessories will be historically correct, and a number of novel specialties characteristically depicting the merry makings of the Irish lads and lassies will be introduced. The route has been booked by the American Theatrical Exchange, and the management will spare no expense to make the production a memorable one.

A THOROUGHbred.

A. H. Woodhull's A Thoroughbred company opened the season in New Bedford, Mass., and has been touring the New England States for the past month. The attraction is well spoken of by resident managers. The play depicts the adventures of a California millionaire, who is taken for a muddle, but who in reality is a thoroughbred, and up to the times. The cast is equal to the requirements of its respective roles.

THE NEWEST WOMAN.

Dorothy Chetiv, who heads the Newest Woman company, is the young woman who insisted on her right to ride astride in Central Park recently. Manager Edward Navratil, after her arrest, carried the case before the Police Commissioners, and after an investigation of the law the over-zealous officer who made the arrest was reprimanded, and Miss Chetiv was assured by President Roosevelt full protection in the future. Manager Navratil has entered into partnership with J. Ludwig Bruce, of Chicago, under the firm name of Navratil and Bruce. Mr. Navratil has signed Miss Chetiv with The Newest Woman for two seasons. He has also secured Adeline Roattino, the nineteen-year-old vocal phenomenon, for The Newest Woman. Simmonds and Brown endeavored to place her with Hoyt's A Black Sheep company, but Mr. Navratil had a prior claim.

AN IMPORTANT THEATRICAL CHANGE.

Negotiations have been under way for some time looking to the transfer of the Lyceum Theatre, Minneapolis, from the present owners to a syndicate headed by Mr. Jacob Litt, and the changing of the Grand Opera House in that city into a business block. The details of this important change in theatrical interests have been finally arranged, and the papers will pass in a few days. The Metropolitan will then be the only high-class theatre in the city. Manager L. N. Scott will act as manager, and will transfer his bookings from the Grand to his new house. Mr. Scott will continue to direct the Metropolitan at St. Paul and the Lyceum Theatre at Duluth.

WALTER KENNEDY CLOSES.

Walter Kennedy, the strong man, closed his season at Worcester, Mass., on Sept. 11, and the company have returned to New York.

MATTERS OF FACT.

Gracie Cummings is playing her third season at the brette in Finnegan's Hall company.

Jacob Litt has secured Laura Booth to play the leading comedy part in The War of Wealth.

A Fair Rebel, Harry P. Mawson's successful military drama is going out again this season under the direction of Morrison, Hagan and Charles A. Holt. The management announce a few one-night stands in October.

Bartley McCullum, whose stock company at Peak Island, Me., has been so successful the last two seasons, is at liberty for this season. Last year Mr. McCullum was with the stock company at Longfellow's Theatre and received very favorable mention for his performances.

Marie Barnum, who has designed many fancy dance and dancing specialties, has several which she has not yet disposed of, especially a Tribal dance which should become popular.

John C. Colton is no longer the manager of the Carlington company. Charles M. Raphael will in future direct the tour.

Jane Eddie can be engaged for juvenile and ingenue roles.

The Bijou Theatre, the only vaudeville house in Lowell, Mass., will be rented to respectable party at very reasonable terms. The theatre is centrally located. E. E. Bascom, the owner, may be addressed at 300 Wilder Street, Lowell.

William C. Cameron, who has secured his release from the management of the Alhambra Theatre, McKeesport, Pa., is at liberty and will accept engagement in a business capacity. Mr. Cameron was for five seasons with Richard Harris' attractions.

"Author," care this office, want a backer and manager to produce his up-to-date burlesques.

Emmina Italia, the chic little dancing soufrette, has been re-engaged with Joseph Murphy.

Grace Griswold, who was last season with Augustin Daly's company, is now playing with Allie the Comtorts of Home.

The Casino Theatre, at New Rochelle, N. Y., under the new management of E. J. Martineau, is looking attractions for this season.

G. Daghefeldt, box 97, Detroit, Mich., wants a comedy-drama requiring but a small cast, and must have good part for leading lady.

Lottie Vincent, daughter of the well-known actor and stage-manager, James Vincent, is making a big hit with her songs in Charles T. Ellis' new play The Albatross. Mr. Vincent staged both The Albatross and Myles Aroon, the latter of which he is stage manager.

Sins of the Night, a strong scenic melodrama by Frank Harvey, will have its initial production in America at Bridgeport, Ct., on Monday, Oct. 7. New scenery and printing have been prepared and a strong company has been engaged to present the piece. Time is nearly all booked and Re-nolds, Waldron and Folan look forward to a prosperous season.

A good repertoire is wanted at the Pathway Opera House, Jackson, Tenn., for fall week, Oct. 5. Managers should write at once to Woomer and Tuckard, the managers of the house.

The Midnight Special is playing to big business everywhere and is a popular success. A few dates are still open and may be secured by addressing Harry Bernard, who is in advance.

W. Paine Phillips is at liberty, and invites offers as accompanist. His address is 330 Putnam Avenue, Brooklyn.

A number of capable people are wanted for the Ida Van Cortland company, which plays Ottawa, Ont., this week.

Charles Charters will go with The Silver Lining company. He will play the light comedy role, that of a young newspaperman.

Frank Casey is playing his third season with the Wang Opera company.

C. Constantine the instructor in stage dancing, has removed his academy to 62 West 125th Street.

The members of the Actors' Association of America are requested to send their addresses to the secretary, 51 West Twenty-eighth Street.

The McDonough at Middle town, Conn., a popular house which plays at popular prices, has some open dates for good attractions for the season.

Max Cargill is playing with Pope's stock company in St. Louis.

Robert Mantell announces that he has the exclusive rights to Montars and The Rose in the Moonlight. Mr. Mantell also states that one Westley Mantell, who is touring the country as a lecturer on his own imposture and is in no way related to him.

Hallett Thompson has been very well received this season, playing leading character parts with the New York company.

A veritable bargain is offered by E. G. Smith, Jr., in the trunk line. He is selling a lot of three X professional trunks at a figure considerably below any thing ever attempted. His trunks are the remnants of much commendatory mention from professionals using them. He has just furnished the Constable Minstrels with forty trunks. His make-up box is still the most popular, there being a steady demand for same.

John E. Young, a clever singing comedian, is at liberty. He has just closed a fourteen weeks' engagement with the Robinson Opera company at Lancaster, Pa.

An advance agent of experience can secure engagement with the Grand Opera company by applying at once to Manager Parker Gray.

Manager John W. Covert of the Broadway Theatre, Lincoln, Ill., desires to book some good repertoire companies or one-night attractions at his house. He has good open time after Jan. 1.

John C. Fish is at liberty as actor and comedian, and is the acting manager of a provincial theatre for seven seasons. His address is 431 10th St.

Costumes and wigs for the theatre are offered for sale by Fayer, on this city.

Wanted—Manager for season of 1895-96 at the Broadway Theatre. The manager will be a person of experience who can interest small amount to secure interest. Address: Publisher, St. Cloud Herald, New York City.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE GREAT DIAMOND ROBBERY.

BROADWAY.—PRINCIPAL BONNIE, 8 P. M.

EMPIRE.—THE IMPUDENT YOUNG COUPLE, 8 P. M.

FOURTEENTH STREET.—CLARA MORRIS.

GARRICK.—A SOCIAL HIGHWAYMAN, 8 P. M.

GARDEN.—THELMA, 8 P. M.

GRAND OPERA HOUSE.—SOWING THE WIND.

HERALD SQUARE.—ROS ROY, 8 P. M.

KEITH'S UNION SQUARE.—VAUDEVILLE.

KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.

LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.

PALMER'S.—FLEUR-DE-LIS, 8 P. M.

TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—FANNY RICE.

COLUMBIA.—THE FOUNDLING.

MONTAUK THEATRE.—STUART ROBSON.

PARK.—A GIRL UP TO DATE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

NATURAL IMPULSE.

THREE small boys climbed the fire escape of a Harlem theatre last Wednesday night during a performance, and entered the gallery. Their advent was so unusual in plan that it alarmed the gallery doorkeeper, who in his excitement came very near stampeding the audience. The young invaders in turn were frightened by the commotion they had caused, and fled to the fire escape, down which they clambered only to fall into the arresting arms of a waiting policeman.

The multitude of the conventional who read of this youthful exploit in the daily newspapers no doubt had conventional comments to make upon it. Careful mothers whose own little boys had been tucked into bed at the hour in the night when these adventurous lads were on gratuitous amusement bent had probably at the breakfast table in the morning held up the bad little boys as horrible examples. There was no end of possibility in the incident for the pointing of morals for youngsters in general. Fond parents could dwell for the admonition and instruction of their own children upon the evils of the theatre at night; upon the dangers of climbing fire-escapes; upon the providential happening beneath this particular fire-escape of a policeman; and upon the great disgrace of arrest itself.

All these monitions and warnings, of course, are legitimate for those engaged in the somewhat onerous task of raising children; for youth is original, imaginative and venturesome, despite every example of disaster or defeat.

Yet the incident of the three lads at the Harlem theatre does not pass without a suggestion of value. It is, in its intrinsic aspect, an encouraging sign for the stage. There may be many of the adult population who are blasé and unexcitable, and who have seen all they care to see of the theatre except upon momentous occasions. But the adventure of these youngsters shows that the rising generation—as it may be predicted that generations yet to rise will do—are ready to take risk for amusement's sake. The instinct is born in them. They must be entertained.

It may have been a circus or a stereopticon show; an evening of vaudeville or of tragedy; an offering of minstrels or of opera; a bill of comedy or of melodrama; a spectacle or a simple concert. It mattered not to these lads, who needed entertainment at the moment, and whose natural ingenuity took no account of lack of money. That they failed to get into the theatre by the fire escape unobserved was their misfortune. Such an enterprising idea, supplemented by the name of action itself, was really worthy of success; and all the admonition and exhortation possible of solicitous parents the world over would be impotent against the like desire of any company of unmonied lads out of doors at the theatrical hour, if perchance they should see a fire escape that promised to lead them to a view of the show.

CONSISTENCY.

IT is quite evident from two recent happenings in religious bodies that the church, so many of whose narrower propagandists abhor the theatre, requires something more than religion these days. That it lacks consistency the happenings show.

As a piece of news it was published the other day that a clergyman had been forced to resign his pulpit for a strange reason. A majority of his flock held that he lacked worldly style. They complained that he was not happy in social leadership; that he was not alive to the secular desires of his congregation; and most of all, that he did not dress fashionably. In explanation of the last count against him, the clergyman, after resigning, declared that his salary would not permit him to attire himself as the worldly of his church wished to see him attired, and it is presumed that his sensitiveness on account of this misfortune led him to refrain from social functions in which he, who ought to have been philosopher, guide and friend, would have been sartorially surpassed by lesser men, although their clothes might have originally been tagged with the ready-made dealer's mark.

This strange case stands out in sharp contrast to that of the Rev. B. DE KAY of Cincinnati, who last week surrendered charge of the Fernbank Protestant Episcopal church of that city, of which he had been rector for two years. Of the Episcopal church, which is generally highly respected, a cynic once remarked that it was an admirable institution "because it never interferes with your politics or your religion." But the Cincinnati church seems to be even more particular. It interfered with the conspicuous details of clothing of its rector, and objected to him for other reasons that do not seem to go to the merits of human existence.

The Rev. Mr. DE KAY is described as about forty years old—an age that argues for discretion in most things of earth—and it was urged that he was leading a too gay and extravagant life on \$1,000 a year, although there is no statement that he had not means independent of this stipend. The main charges against him were that he smoked cigarettes, kept a saddle horse, associated with an actress's husband, and wore white duck trousers. Stay. There was another allegation—although it took the form of gossip only—to the effect that three young women in his church had interpreted the attentions of the Rev. Mr. DE KAY as proposals of marriage.

It certainly is a serious thing for a clergyman to ride a horse; still a more serious one to smoke cigarettes; and white duck trousers upon any one but a tennis player or a Southern gentleman of the old school in the privacy of his own estate may be looked upon as little short of a crime. Association with the husband of an actress, of course, may be regarded with varying eyes in different circles; but as this husband of an actress seems to have been an agreeable companion, and as he did not even entice the clergyman into private theatricals, the clergyman's misdoing in this respect must be left open to individual adjudication. The most trivial count against the Rev. Mr. DE KAY seems to relate to the three women of his flock, who are no doubt by courtesy called young. Any layman knows—and every clergyman is alive to the fact—that there is not a maiden or a spinster in the average church who does not aspire to be the Mrs. Reverend, if it happens that the pastor or rector is a bachelor. This disposed of, the serious charge of cigarettes, horseback riding and white duck trousers remain as monumental reasons why the Rev. Mr. DE KAY should at once have resigned, as he very discreetly did resign.

But it is hard—very hard—to reconcile the differing requirements of these two churches with that consistent plan of life that is supposed to have so much to do with practical religion. Possibly other churches, as their interesting differences develop publicly, will in good time shed light upon what as to these diverse circumstances at the moment leads the layman to ponder.

THE spectacle of Buffalo Bill chasing and kicking out of a saloon, in a town where his Wild West had exhibited a band of his Indians and Cossacks, who between trains were indulging in

prohibited spirits, mixed and straight, may or may not argue against the controversial excitability of alcohol. But while it adds nothing to the popular idea of Mr. CODY's prowess, it must shatter all conceptions of Indian independence and vigor and relegate to the limbo of exploded theories every blood-curdling tale of Cossack aggressiveness.

PERSONALS.



ROLFS.—Charles Rolfs, pictured above, will be seen at the Garrick Theatre in November. It is understood that this engagement has been made at Mr. Mansfield's special request, he having selected Mr. Rolfs in preference to many other applicants for this very desirable time.

CAINE.—Hall Caine, from whose novels several plays have been made, proposes to visit Canada as a representative of the Society of British Authors, in the interests of copyright.

HART.—When Madame Modjeska opens her season at the Garrick Theatre on Oct. 7 W. S. Hart, her leading man, will play Macbeth, Benedict, Leicester, and Angelo in Measure for Measure. Much is expected of this rising young actor during this engagement.

THOMAS.—Augustus Thomas has been invited by Commodore Gillig of the Larchmont Yacht Club to spend the Winter in the Sandwich Islands.

SAVILLE.—Madame Frances Saville, who recently signed for the Metropolitan opera season in New York, was born in San Francisco and lived for a long time in Australia.

ARTHUR.—Julia Arthur appeared as Elaine in Henry Irving's production of King Arthur at Montreal last Thursday night.

MANSFIELD.—Gertrude Mansfield, who is appearing in The Widow Jones, is a daughter of George E. Mansfield, of the Grand Opera House, Boston.

BANKS.—Maud Banks has returned to town, and has taken a flat in West Sixty-fourth Street.

MACLEAN.—R. D. MacLean left New York last Thursday for his home in West Virginia. He will return to this city some time this season to make a longer stay.

WILLIAMS.—Espy W. H. Williams, of New Orleans, author of Parrhasius and other plays, stopped in New York last Saturday on his way to visit Robert Mantell, who will produce this season a romantic drama by Mr. Williams of the order of The Three Guardsmen, entitled The Queen's Garter.

THORPE.—Brenton Thorpe, who is playing Little Billee in A. M. Palmer's Western Tribby company, is credited with having made a success in the part by the Kansas City press.

GOODWIN.—The American Dramatists Club has issued invitations among its members for a dinner at the Imperial Hotel on Sept. 28. Nat C. Goodwin will be the guest.

HARRIS.—Wadsworth Harris has been re-engaged to support Madame Modjeska. He is to play heavies and character parts. Mr. Harris spent the Summer in New Brunswick and at Bar Harbor, where he gave dramatic readings under distinguished patronage, which included Sir Leonard and Lady Tilly, Mrs. Secretary Lamont, Mrs. Chief Justice Fuller, and Mrs. General Schofield.

ABELL.—Una Abell, who has been engaged for ingenue parts in Madame Modjeska's company, is a young actress who in a short period has demonstrated what aptitude and earnestness can do on the stage. Starting without notable external aid, she has won her way to recognition from many sources, and evidently will justify every expectation now held by her friends for her future.

STEARNS.—Frederick K. Stearns, the valued correspondent of THE MIRROR in Detroit, was in New York for a short sojourn last week.

LEE.—Simcoe Lee, an inmate of the Forrest Home, well remembered as an actor, was in the city last week.

BARRETT.—Wilson Barrett is credited by many English critics with having written in The Sign of the Cross the best part—that of Marcus Superbus—ever essayed by him.

BROWNELL.—An article in the Bostonian for September, by Atherton Brownell, treats of Boston theatres. The various playhouses are described and the coming attractions are written of in a very interesting way.

WICKES.—Elizabeth Houston Wickes, of Baltimore, daughter of the late Mr. and Mrs. Chambers Wickes, and a niece of Judge Pere L. Wickes, of the Supreme Court Bench, will make her debut with Digby Bell's Opera company at Harris' Academy of Music in that city on Oct. 2. Miss Wickes is a social favorite, and her decision to face the footlights has created a decided sensation in Baltimore society circles.

LETTERS TO THE EDITOR.

ONE OF THE WHEELERS ASKED TO EXPLAIN.

New York, Sept. 13, 1895.

To the Editor of The Dramatic Mirror.

SIR.—In the World to-day, A. C. Wheeler ("Nym Crinkle") hurls two solid columns of mud at the critics for having dared to say that The Great Diamond Robbery, a play written by several dozen persons and himself, is melodramatic, vulgar, empty of lofty purpose and degenerate. Mr. Wheeler scolds like a fishwife. Mr. Wheeler writes like a scalded snake. Mr. Wheeler emits rhetorical snorts, and cuts most amazing capers

of sarcasm, invective, anathema, and woe. It is plain that Mr. Wheeler is moved. He is injured. He suffers. He is uncontrollably disposed to yell in the spasms of his newly-acquired agony.

Why? For a score of years Mr. Wheeler was one of the critics of this town, and swung the knout over every unfortunate devil of a playwright who had not touched his hidden sympathy. When a new play was produced Wheeler glided down the centre aisle, bulging with lance, club, sand-bag, pistol, vitriol flask and revolver, and took his seat with the frown of a man who came determined to be displeased. When the curtain rose his countenance fell. If the audience laughed—poor, silly fools!—he scowled. If they applauded he ground his teeth. If they called the author before the curtain he foamed at the mouth. That the play pleased shewed that it was not ART. That it amused, was proof of the fact that it was UNWORTHY. That it achieved the purpose of its being, and won popular approval, signified clearly that it was LOW. These facts having been demonstrated, the great Wheeler went forth to cut, slash, scorch, bruise, hammer, pound, mangle and maul play, author, manager and player—all in the name of ART, all to the purpose of ADVANCEMENT, all to the end that the Wheelerian theories of the drama should be forced upon the entire world.

After years of this anatomical recreation, Mr. Wheeler bethought him he would write a play, and show the century what HIGH ART really should be when appearing in public upon the stage. He wrote it, and the surprised century saw that HIGH ART was merely a practicable fire engine.

He wrote a second play to demonstrate how the drama might be ADVANCED, and lo! a buzz-saw.

He wrote a third play to indicate that SENSATIONALISM has no true place in the drama, and indicated it very well by stitching together a riot, a robbery, a blast-furnace that would not blast, a fire, an explosion and a long-lost will—which new combination of startlingly original materials promptly failed.

And now he comes forward in The Great Diamond Robbery to attempt success with the very means upon which for twenty years he had heaped the mutilated remains of authors innumerable and dumped the corrosive quicklime of his wrath.

This is well, but why does Wheeler write? Why moan? Why complain at the vinegar and cayenne which the critics who have admired and copied the style of Wheeler the reviewer, now pour into the wounds of Wheeler the playwright? Can it be that Wheeler for twenty years wrote dishonest opinions? If not, why does Wheeler the playwright give Wheeler the critic a direct lie? If Wheeler the critic was right, Wheeler the playwright is wrong, then for twenty years Wheeler the critic was either an injurious ass or a poisonous villain. One of the two Wheelers owes an explanation to the public, and the other should not make such a fuss because he has been given a dose of his own medicine.

The Great Diamond Robbery as cast and produced is giving excellent satisfaction to all but the critics and Wheeler. It is a composite. It is Wheeler, Alfriend, nine-tenths of the Dramatists Club, Janauschek, T. Henry French, Billy Thompson, Kate Grey, and some excellent scenery. Most of it is pleasing. Can it be possible that that portion which is not pleasing is Wheeler? Really, an explanation is demanded.

ARGO.

THE GENESIS OF A COMIC OPERA.

THEATRE DES FOLIES MARIGNY, PARIS, Sept. 12, 1895.

To the Editor of The Dramatic Mirror.

SIR.—In view of the announcement in the American and English press that E. Jakobowski has just completed for Lillian Russell a comic opera, the libretto of which, based upon Charles Reade's novel, "Peg Woffington," is from the pen of the late H. Saville Clarke, it may be of interest to your readers should you of your courtesy afford me space in your columns, to know something about this recent work of the Austrian maestro.

In the Autumn of 1892 I had the honor of making the acquaintance of Edward Jakobowski, who was introduced to me by my then business representative, Alfred Moul, the present manager of the Alhambra Theatre, London. Some days later I happened to remark that the story of Peg Woffington's life would lend itself admirably to comic opera adaptation. The composer of Paola was of the same opinion, and declared that the chance of an opportunity for writing music to the subject had been a long cherished hope of his. Eventually negotiations were concluded and the late H. Saville Clarke undertook the authorship of the book.

I shall not easily forget the pleasant reunions at my Albert Gate House when poor Saville Clarke called to report progress and read his lyrics to me. As he was writing the book solely with me, in his mind's eye for the title part, not a few of the scenes, situations and dialogues suggested themselves to him during these visits. At the risk of appearing egotistical I cannot refrain from mentioning how enthusiastically he was when having long and vainly discussed the question of an effective first entrance I hit upon the idea of appearing in the dashing cavalier costume of Sir Henry Wildair.

The most casual students of theatrical history need hardly be reminded that the Irish actress, famous for "breeches" parts, especially excelled as Sir Henry Wildair, in which character she acted so superbly that she received several flattering offers of marriage from ladies of distinction who, mistaking her for a male, became enamored of her. Another scene, in which the author one evening, was that in which Woffington, disguised as the octogenarian Mrs. Bracegirdle, and with the querulous voice of advanced age, "turning again to childish treble," completely takes in Colley Cibber, Kitty Clive, James Quin, Ernest Vane and the other loungers in the green-room, till finally, with a burst of laughter and the brogue of Erin, she reveals her identity, exclaiming, "Shure an' my boud Oireland has put the comber on ye, Ennallan, me blaws."

Clarke wrote this scene to deceive the audience as well—a clever idea but an exceedingly difficult one for an actress to carry out successfully. The piece with the exception of the above mentioned innovations, follows in plot much the same lines as the play Masks and Faces. The librettist, who was one of the happiest writers of occasional verse, has endowed it with lyrics of great superiority and charm; lyrics which give a dangerous semblance of truth to W. S. Gilbert's criticism, "Comic operas are all right without the music."

Peg Woffington, a comedy opera, was completed in the early part of 1893, but the financial failure of my production of Jakobowski's La Rosière at the Shattisbury Theatre gave me a pause ere venturing another work from the same hand. Consequently I cast about to find an impresario sufficiently enterprising to exploit the opera, and strange to say, I found him not. One manager of a West-End playhouse made the curious suggestion of "taking the book and letting Signor—rewrite the music." This I could no more permit than I could understand, for Mr. Jakobowski's music in the work was quite on a level with his customary high standard of excellence. In submitting the property to managers in America I met with as much success as had attended me in England. This was a great blow, as I was desirous of getting rid of the opera, because of its non-affirmativeness, but to get back a little of the money it has cost me. A light opera company—let us call them The Armenians (not because they produce any atrocities)—wrote me that "they could not consider a new work unless the composers were willing to bear the cost of production." I did not communicate this comforting message to Mr. Jakobowski, for I knew his artistic attainments to be only rivaled by his commercial acuteness. Indeed, I had almost forgotten poor Peg, when up she leaped on the dramatic horizon as "having been recently written for Lillian Russell."

"Is it a case of great cry and little (howls) wool?" I trust not, and hope to hear from Mr. Jakobowski at an early date that wandering Woffington has really found a substantial resting place. Critics more able than I can ever hope to have channeled the merited praise of Miss Russell's capabilities both as vocalist and actress. In Peg Woffington she will find a role eminently suited to her talents—a role in which she will more than worthily tread in the footsteps of such previous exponents of the part as Madame Modjeska, Mrs. Beebe and Mrs. Bancroft. A superb voice and a fascinating play of feature, a comprehension of pathos and an unflagging vivacity and "chic," a sense of humor and the possession of the highest comedy powers, will enable Miss Lillian Russell not only to uphold but even to enhance the glory of the traditions which cluster around the memory of the Hibernian genius—the brilliant Margaret Woffington herself.

With best thanks for the kind consideration which you have ever extended towards me, and with all compliments, believe me, Very faithfully yours,

M. H.

P. S.—It may interest you to know that I am to sing here at the theatre that heads this the 18th of October, playing the part of an American in Paris. The Folies-Marigny is a new theatre.

THE USHER.



Old Sol's staying qualities were underestimated in this column last week. In venturing the opinion that the manager's bete noir—high temperature and humidity—had vanished from the scene until another Summer, I was reckoning without a due regard for the eccentricities of our delightful climate.

Hardly had the ink dried on a prediction that was no more accurate than one of Farmer Dunn's, than the town began to sizzle and the thermometer record of the year was smashed.

The heat cut into theatrical receipts frightfully everywhere. Boston, Philadelphia and Chicago suffered equally in this respect with New York. Unless the promised cold wave appears and tarries, the early openers will all have occasion to regret their venturesomeness.

Many and gratifying were the congratulations showered upon THE MIRROR's twenty-eighth edition of last week.

During the present season the indications are that the paper will be of that size oftener than not. Whenever the pressure of news and advertisements demands the extra pages will be added.

During the past few days arrangements have been made to enlarge THE MIRROR's facilities for issuing twenty-eight-page numbers, additional type, printers and presses having been secured for that purpose.

It need not surprise our readers if by-and-by they get a thirty-two-page paper now and then. The enlargements will be made only as necessity demands, but it will arise frequently, I have no doubt.

In passing, I may say that the circulation of THE MIRROR—the greatest ever achieved by any theatrical journal in the world—is jumping every week at a remarkable rate. Indeed, the addition has become so large that it tests the most improved producing equipment to supply the News Company's orders on time.

I have just received the following from Milton Nobles, written on the train near Ogden:

"Upon leaving New York the other day I bought an evening paper. Among the theatrical notes I read that a well-known comic opera singer, engaged for a new production, had received her *congé* after having rehearsed several times. No satisfactory reason was given for her dismissal, but she had ideas of her own on the subject, which she gave freely to the reporter.

"The latter then called on the business manager of the company and asked whether he objected to stating why Miss Blank was dismissed. His answer was that the lady was to play the character of Cleopatra at sixteen. This required Cleopatra to be very simple and ingenuous, and the lady rehearsed her as altogether too knowing.

"This business manager is and was a full-fledged 'journalist,' yet he talks about Cleopatra as an ingenuous girl of sixteen. If I remember my school lessons rightly that giddy damsel had married and disposed of two of her own brothers before that age. Certainly she married one of them at twelve, and the lord only knows how many more she frivoled with before she began to get her work in on Julius Caesar and Mark Antony."

Despite unfavorable criticisms, The Capitol at the Standard is reported to be making headway in winning public favor.

The first week's business was discouraging, but the houses are said to be growing steadily, and Mr. Hill thinks now that the piece is good for a long and prosperous run.

This is one of those things, as Dundreary of pleasant memory used to say, no fellow can find out. The Capitol certainly failed to please the critics and the first night audience. But it would appear that there are many persons in this community who differ from the experts and choose for themselves.

So much the better for Messrs. Hill and Thomas.

Lillian Russell's prospects do not brighten. The management has fallen back on poor old La Perichole to alternate with The Tzigane, which has made no better impression outside than it made in New York.

DAILY THREATENS INJUNCTION.

It is probable that Lillian Walrath will meet with some difficulty before she opens her tour at the Grand Opera House, Chicago, next Sunday evening.

Augustin Daly objects to Miss Walrath producing her adaptation of Sudermann's *Die Ehre* (Honor), and threatens an injunction. Mr. Daly's representative, Richard Dorney, said yesterday: "Mr. Daly started for Chicago yesterday. He will, of course, enjoin Miss Walrath, as the American rights of the play, *Die Ehre* (Honor), belong to him. The plea that the play is public property, having been printed in Germany, does not hold good. According to the German law Sudermann has no right to publish his play when he has sold the foreign rights, and therefore, no one here has the right to adapt from a book illegally published. Miss Walrath will certainly be prevented from producing the piece."

Baily Avery, manager for Miss Walrath, when seen, said: "I have not received an official communication on the subject. I have only heard indirectly that either Mr. Daly or Emmanuel Lederer intend to bring some such suit. I have taken legal advice and I am assured that we cannot be interfered with. We are not using Mr. Daly's version. The German play is public property and can be purchased for a few cents in half a dozen places in New York. We shall certainly go right on with the production."

In Miss Walrath's company are: Frederic de Belleville, George Nash, Russell Bassett, A. W. Maflin, Ellen Burg, Mrs. and Mr. O'Neill, Annie Shindle and Carrie Sanford.

TO HONOR JOSEPH JEFFERSON.

During his coming engagement here Joseph Jefferson is to receive a substantial token of the affection in which he is held by the managers and his fellow players.

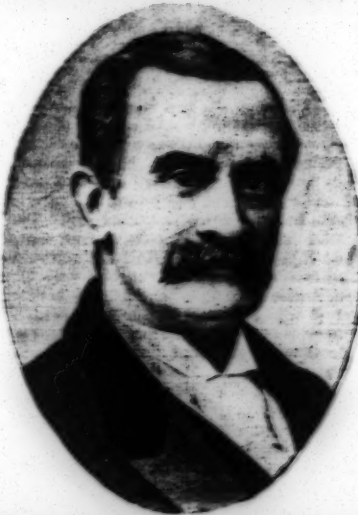
Some days ago a confidential circular, calling a meeting at the Hotel Waldorf, was issued by A. M. Palmer, Richard Mansfield, Daniel Frohman, John Drew, Frank Sanger, Mrs. John Drew, E. H. Sothern, Viola Allen, and Mrs. E. E. Kidder. The original purpose of keeping the arrangements secret had to be abandoned on account of the publication of the circular by an evening paper.

The meeting took place on the 17th and was well attended. Among those present were Daniel Frohman, Count Bozenta, Nat Goodwin, E. H. Sothern, Cora Tanner, Alice Fischer, Mrs. E. L. Fernandez, Frank M. Murtha, Maud Banks, Frank W. Sanger, Mrs. E. E. Kidder, Francis Wilson, Mary Shaw, James Lewis, Mrs. Ettie Henderson, Nellie Vale Nelson, Mrs. Fanny Denham Rouse, Joseph Murphy, Elita Proctor Otis, "Aunt" Louisa Eldridge, Oliver Doud Byron, Franklin Sargent, Joseph Wheelock and Mrs. John Drew.

It was finally decided on the suggestion of Francis Wilson that the testimonial gift be a superb loving cup each of the three handles of which should represent Jefferson in one of his favorite characters such as Rip Van Winkle, Caleb Plummer and Bob Acres, the whole to be appropriately inscribed. It was further resolved to call for a subscription of fifty cents each from every member of the dramatic profession in the United States and to limit each donation to fifty cents. The presentation will be made at one of the city theatres.

Mr. Jefferson's birthplace at the corner of Sixth Avenue and Spruce Street, Philadelphia, is also to be suitably marked with a bronze tablet provided by Francis Wilson, De Witt Miller and D. O. W. Whelpley. The tablet will bear the legend: "Joseph Jefferson, the actor, was born here Feb. 20, 1829. Here's your good health and your family's; may they all live long and prosper." Mr. Wilson is arranging appropriate ceremonies for the unveiling of the tablet.

DEATH OF CHARLES LECLERCQ.



Charles Leclercq, whose fatal illness was reported in this paper last week, died last Thursday night at the New York Hospital. Typhoid fever was the cause of death. The deceased was born in England about fifty-four years ago, and came of a theatrical family. His father, Charles Leclercq, was well known in England as an actor, dancer, and pantomimist. Three of his sisters, Rosa, Carlotta, and Louise, and his brothers, Arthur and Pierre, went on the stage. Carlotta, at one time the leading lady at Wallack's, died two years ago. Rose is still a popular actress in London, and Louise has retired into private life. Charles joined Daly's stock company about fifteen years ago, and acted in nearly all the Daly plays done at the Fifth Avenue Theatre. He made a reputation as a player of character old men parts. Snap in *A Night Off*, Adam in *As You Like It*, and Grumio in *Taming of the Shrew* were among his best roles.

The actor was buried on Sunday from the rooms of the Actors' Fund, the body being taken after a short service to the Evergreens Cemetery. The pallbearers were Richard Dorney, Eugene Jepson, William Sampson, George Fawcett, and Adolph Bernard. Among those present were John Jack, Charles Craig, Joseph Shannon, John Matthews, Eleanor Carey, Peter Reynolds, Vivian Bernard, William Haworth, George Cragger, William Livingstone, and May Sylvie.

BRADY WILL GO TO TEXAS.

W. A. Brady and James Corbett will start for Texas next Tuesday. The fight with Fitzsimmons is expected to come off on Oct. 31, and Mr. Brady will not return here until it is over. "My head is full of the fight," said Mr. Brady, yesterday. "I shan't do anything new in theatricals until it is over. You may say, however, that the Brady-Corbett Amusement syndicate, which was announced last Spring is steadily organizing, and will commence operations some time this season."

COURTENAY THORPE IN TOWN.

Courtenay Thorpe, who closed his season at Troy on Sept. 21, is stopping at the Grand Hotel. "Yes, my tour has stopped temporarily, although I hope to resume shortly. All the members of my company are anxious to resume and I shall do so if I can find a good manager. My closing was chiefly due to the bookings which were not suited to an expensive company like mine. Nothing, however, could be more gratifying than the notices the play and I myself received from the press."

CHANGES AT THE EDEN MUSEE.

The Eden Musee will inaugurate a new policy next week. The directors have decided to abandon vaudeville and devote the place to its original purpose—waxworks and concerts.

The Winter garden will be redecorated in white and gold and the entire place will be carpeted and upholstered. When completed the capacity of the Winter garden will be doubled. The changes will be made without interfering with the performances.

BY STEAMER FOR THE SOUTH.

The Two Colonels company left this city by steamer last Saturday for Norfolk, Va., where it will open to night (Tuesday). The company goes from Norfolk to Roanoke, Lynchburg and Richmond. W. A. Goodall, Frank Evans and Lou Brandon are in the company.

THE ACTORS' ASSOCIATION.

The unfortunate condition of the theatrical profession at the present time, when so many are idle, is undoubtedly due to three causes: First and foremost, the presence of the irresponsible manager; second, the natural improvidence of the actor, allied to a shortness of his season; and third, the accession to its ranks of a large number of people who believe it to be an easy way to make a living.

Let us see the proof of this. Regarding the irresponsible manager, it has been estimated by a clever statistician that nearly one-half of the time in the theatres of this country is held by men whose only capital is a little credit with their printer and cash enough to get a company to the first stand. They rely on good luck and their ability to stand off salaries to pull them through all till good business is reached. The player, whose long vacation has eaten up his savings, finds himself three or four weeks behind in salary before he has been out two months, and in many cases is left completely stranded in Oklahoma or some other equally remote one night stand, to get back to New York as best he can. The manager returns in a Pullman, gets his second wind, takes another company out, and repeats the operation, each time leaving the player worse off than when he started. A few jobbing weeks, and the next Summer finds him still less able to refuse the offer of another bunco manager. So much for cause number one.

There are but few players (no matter how bitter their experience may have been) who ever realize at the beginning of a season that there will ever be another rainy day. Optimistic to the highest degree, living in a world of unreality, denying themselves nothing, it is only when notice of closing comes that they determine to economize; and then it is too late. Another period of idleness is at hand, and each year is longer than the previous one. As the actor's necessity increases, so does the desire of the unscrupulous manager to take advantage of that necessity, and to-day there are clauses in the contracts of actors that they would have refused indignantly to sign five years ago. At present, this applies only to the majority, whose salaries range from seventy-five down. Your player who gets his hundred and upwards says, "This doesn't affect me." No, but has he any surety that it won't in the next three years?

Each season sees these oppressive exactions nearer to him, and why, may be asked, is all this permitted? Why is the actor's condition growing worse each year? Because the player is the only worker in the human hive who has never done anything for his own protection. To-day it is the only art or calling that has received no legislation in a single State or Territory of this broad land. Again why? Because the actor, as a rule, believes only in the greatest good for the one, not the greatest good for the greatest number. The last few years, too, has seen a large contingent of moneyed amateurs who (disdaining such trifles as salary) have found positions open because they could dress well, look well and reduce the manager's expenses. Many of them have been a credit to our stage: more have not. The latter class have been a double cause of grief to the player, inasmuch as they have usurped his position and slowly but surely killed the desire for theatregoing by their bad performances.

Play piracy, too, has had its share in the existing conditions. One-night stands, which were wont to solace the managers' heart, have been so infested with repertoire pirate companies at cheap prices, and cheaper performances, that they are no longer remunerative to the reputable manager with a worthy attraction. The week stands that a good company can play are limited; ergo, fewer companies are on the road and fewer actors employed. So much for the necessity of an actors' association which shall exclude the dishonest speculator from the field; opening up the time he holds to reputable managers with paying attractions, thus benefiting both honest employer and employee; weeding out by its prohibitory laws the drunkard, who seeks an engagement only for his board and drink, and who oftentimes jeopardizes the success not only of a play and its owner, but also of his fellowplayers; driving out of existence pirates, by a refusal as an association to play in any house which harbors them. No local manager, from Maine to California, can fill his entire season with play-thieves. And let it be said right here, that the actor is the only person who can make play-piracy a dead issue, and protect the author and the manager.

Someone asks, "But what will become of the actors in these companies?" The majority will be forced back to the street cars, restaurants, and farms, which they left for an easy life, and where they undoubtedly belong. The principles of the association advocate nothing that is inimical or detrimental to the manager or actor who believes in the word equity. It will advance the interests of both, and is pledged to protect the reputable manager from the irresponsible actor, as it will the actor from the irresponsible manager. It will stand by those who live up to its principles, whether they are payers or payees. It already numbers in its ranks many of the best actors and actresses in the profession, whose names and position are a guarantee that it will be conducted in the best interests of both parties. WRIGHT HUNTINGTON, President A. A. A.

AMONG THE DRAMATISTS.

Joseph Herbert has written a new third act for *The Tzigane*.

Max O'Rell has written a comedy, entitled *A Catspaw*, for Sam Edwards, who will tour in it this season.

The Awakening is the title of a new play in one act by Beatrice Sturges. The piece will be presented during the season by the Empire Theatre Dramatic School, under the direction of Nelson Wheatcroft.

Forbes Heermans has just completed a very original and clever farce-comedy, entitled *On Both Sides*. The story is novel and well told in light, humorous dialogue. Another play of Mr. Heermans', Captain Jack, will shortly be produced in Syracuse.

William Maynard Browne in his retreat at Readville, Mass., is just completing a three act comedy for a well-known actress, who is to produce it before the end of the year. The play will be most interesting, quite dramatic, and absolutely clean and wholesome.

Mrs. Charles Avery Doremus is the author of a splendid translation of Moliere's *Les Precieuses Ridicules*. The scathing ridicule with which Moliere overwhelms the blue-stockings of his time, the subtle wit of the great French author's epigrams, the charm and freshness of his love scenes, these salient traits of this master work, have been most happily preserved in Mrs. Doremus' translation.

Manon Lescaut will be dramatized by Porto-Riche for Madame Rjane. This play is to be produced at the Vaudeville. With a number of other plays this one had been underlined for production last Winter.

PROFESSIONAL DOINGS.

This is a likeness of Wilfred Buckland, one of the bright young men of the Lyceum Stock company.



Mr. Buckland was a member of Augustin Daly's company for several seasons, and has played a number of parts with success. He has made a study of the art of making-up, and has taught many actors how to use grease paint and powder in a way which adds materially to the effect of their performances.

Mr. Buckland is himself a clever actor, and is remembered for forceful impersonations in Lyceum plays.

Amy Lee has bought a burro and a cart with which she will make her entrance in Miss Harum Scarum. Rehearsals of this piece began this week at the Fifth Avenue Theatre, and the season will open on Oct. 7. D. E. Vernon will manage the tour, going in advance, and F. R. Bennett will be business manager. Miss Lee and Mr. Doane are greatly pleased with their play.

J. J. O'Leary has gone to Chicago in the interests of Lillian Walrath, who will make her debut in that city on Sept. 29.

Stuart Robson's repertoire this season will include *Government Acceptance*, *Forbidden Fruit*, *A Fool and His Friends*, *The Rivals*, and *Madame Mongodin*.

Sadie Martin denies that she has been engaged to sing a leading part in Pearsall Thorne's new opera, and says that she intends to star again next season.

Fannie Brown has been granted a divorce from Earle Brown by Judge Dugro of the Superior Court.

Marie Winson and Kittie Clark are said to have made a hit in a French quadrille specialty with *The Gilhooleys Abroad*.

Bertram and Willard write that *The Engineer* did remarkably big business in Binghamton.

Reports from Berlin say that the Rosenfelds' Liliputian company is playing to maximum business everywhere.

Several of the members of the Irving Place Stock company arrived from Europe last week. Among others were Lucie Freisinger, A. V. Romanowsky, Bertha Kuhn, Adolph Link, Bruno Geidner, Emma Habelmann Teller, Gustie Forst, Franziska Huss, Carl Sick, Mrs. Josephine Nebauer Sick, Julius Strobl, and Poloi Pietsch.

H. C. Miner was given a dinner at the Marlborough Hotel last Friday evening by the New York and New Jersey Sandy Hook Pilots' Association in appreciation of his kindness in giving the use of his Fifth Avenue Theatre for the pilots' recent benefit at that house. A feature of the dinner was the presentation to Mr. Miner of the model of Pilot Boat No. 4.

Frank M. Swan is doing advance work for James Reilly, who opened his season at Mattoon, Ind., on Sept. 5 to good business.

Frederick Warde came before the curtain at the close of the third act of *Runnymede* at the Columbia Theatre in Brooklyn on Tuesday evening last, and in a few well chosen words told the audience that in deference to the wishes of the public and the opinions of the press, he had decided to withdraw *Runnymede* after the performance on Wednesday evening and substitute *The Mountebank*. Mr. Warde added that he had made an error of judgment, and felt that the best way to correct it was to change the bill at once.

The District Attorney has made a pronounced hit at the Columbia Theatre, San Francisco. The receipts during the two weeks of its run were the largest of the Stockwell stock company's season.

J. Edwin Leonard was forced to retire from the White Squadron company, having been stricken with dry pleurisy of the left lung last Friday in New Haven. He is now lying very ill at his home in this city.

Willie E. Boyer, will go ahead of Thatcher and Johnson's Twentieth Century Minstrels.

Beatrice Ingram has been engaged for the part of Marguerite with the Joseph Callahan Faust company.

Edwin Boring will play the title role with the Joseph Callahan Faust company. Henry Maurice as leading baritone with the male Faust quartette.

James J. Corbett and William A. Brady expect to start on a tour of the world about June 1, 1896.

Frank Blair will replace Dan Daly in *The Merry World*, when the tour begins on Thursday at New Britain, Conn.

S. Goodfriend, lately manager for Courtenay Thorpe, is in town.

Marie Dagmar, who was in America during the season of 1894-95 with Minnie Palmer and who played Mrs. Flutter in *My Sweetheart*, has booked a tour through the English provinces to play *A Woman's Victory*.

May Irwin received a floral barrel from Fay Templeton last week. It was a testimonial of Fay's appreciation of May's rendition of Fay's new song, "I Want You, Ma Honey," which Miss Irwin is singing in *The Widow Jones*.

Charles J. Abud has secured the right to play *Trilby* through the English provinces. He will send out several companies.

Valerie Bergere will play the adventures of Robert McWade, Jr., the secret service agent, in *On the Mississippi* this season.

Manager J. M. Hill met with an accident the other day. He put his hand too near an electric fan and the tip of the thumb of his left hand was cut off. The wound was dressed at once. Mr. Hill should have remembered the old proverb about monkeying with buzz saws.

David Belasco is rehearsing his play, *The Heart of Maryland* at the Herald Square Theatre. It will be produced at Washington on Oct. 7. The company includes Maurice Barrymore, E. J. Henley, Frank Mordaunt, Odell Williams, Cyril Scott, John W. Jennings, E. J. Morgan, Edwin F. Mayo, H. Weaver, Jr., Scott Cooper, Edwin Meyer, Master McKeever, Georgia Bushy, Angela McCall and Mrs. Leslie Carter.

There appears to be no abatement in the interest shown by out-of-town managers for booking Charles Rohlf. In some instances return dates are already being made. This is the case especially in all places where Mr. Rohlf appeared as Harwell in *The Leavenworth Case* during the season of '92-'93. The opening date has not yet been decided upon.

TELEGRAPHIC NEWS

CHICAGO.

Torrid Heat Has Interfered With Amusements
But It Is Cooler Now—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Sept. 23.

I believe that I remarked in opening my latest wire to you that it was hot in Chicago, and I desire to amend this week by stating that since then we have experienced the hottest weather I have ever been through in this town—and I have lived here nearly thirty-six years. No sane actor could expect a fellow mortal to enter a playhouse while such a temperature holds sway.

One night last week I took the first stages of a Turkish bath in Mr. Crane's dressing-room, at McVicker's, where there are electric fans, etc., and the genial comedian said he didn't blame people for shunning the theatre while it was so hot. At that he had the best house in town, and while I was with him he had a call from Dr. W. R. Harper, president of the University of Chicago, and H. H. Kohlstaet, owner of the *Times-Herald* and *Evening Post*, who were both "in front." When such men will willingly enter a purgatory to see a play it must be all right, and His Wife's Father has made a splendid showing in spite of the intense heat. It remains at McVicker's two weeks longer, when Julia Marlowe-Taber follows in Henry IV.

Charley's Aunt, as funny as ever, said farewell last night at Hooley's, and to-night the glorious Rehan opened to the usual magnificent audience in The Railroad of Love. During the week she will present Two Gentlemen of Verona and School for Scandal, while her second and last week will be devoted to Taming of the Shrew. As You Like It and Midsummer Night's Dream. The advance sale is enormous. Too Much Johnson follows, but we can never have too much Rehan.

In spite of the heat, the inaugural dinner of the Forty Club, given at the Wellington Hotel last Thursday evening, was a huge success. The club guests were Colonel H. Clay Barnabee, William H. Crane, Keller, J. E. Dodson, John E. McWade, Aubrey Boucicault, Lorimer Stoddard, Oliver Fawcett, M. A. Kennedy, Charles A. Gardner, Gustave Kline, Frank M. Barker, Dudley McAdow, Eugene Cowles, Edwin Arden and several others.

The Globe Trotter is doing well at the Chicago Opera House, and it will be followed by Miss Lillian Walrath, supported by Fred. de Belleville in Sudermann's Honor.

That man Keller is a wonder. He is great on mysterious disappearances. The other day I looked out over a crowded court room (the weather never interferes with crime, by the way) and I saw him with McAdow, his manager. A moment later I looked up and he had disappeared. I do not know how Keller accomplishes these things, but on this occasion I believe it was the odor, as there was an opium joint case on trial at the time, and I didn't blame him. Meantime Keller is doing a fine business at the Schiller, where his illusions are mystifying the public.

Handicapped by tropical weather, the Empire Theatre Company did not do its usual business at the Columbia, but John-a-Dreams was a great improvement over The Masqueraders, and the houses were better last week. Last night that funny man, Will Hopper, was greeted by a large audience in his clever skit, Dr. Syntax. I miss only a charming woman named Weathersby, who made a hit with me last year.

Hoyt's laughing success, A Milk White Flag, was welcomed at the Grand last night by the usual big crowd. It is as bright as ever, John Marble's undertaker being refreshingly cool in this weather.

The Bostonians had a very good week at the Grand. Colonel Barnabee and his estimable wife celebrated their golden wedding here. Four of their grandchildren came on from East Haddam and West Weymouth, Mass., to participate.

Music was the feature of the Forty Club dinner. John McWade sang "Tommy Atkins" and "Comrades," and Eugene Cowles sang "Annie Laurie." Regards to Will Lackaye. Reginald De Koven please write. Charlie Gardner, in better voice than ever, sang his famous song, "A Bunch of Lilacs," accompanied by the composer, Gus Kline.

Gardner's engagement at the Haymarket last week, in The Prize Winner, was a very successful one, and from an admirer he received this note: "Allow me to compliment you on your latest, and to-day, most captivating love song, 'Apple Blossoms.' Please accept these truly apple blossoms that I think must have delayed their coming in Springtime to see you and hear your sweetest song to them in this September time."

J. J. O'Leary, who is here in advance of Miss Walrath, has the nerve to present to me a letter of introduction from W. A. McConnell. Mr. O'Leary evidently did not know the chances he was taking—so I acquitted him.

The stock company played Michael Strogoff at the Hopkins South Side house last week. Any manager who would make actors wear furs in this weather ought to be called down by the Humane Society. The play will be given all this week at the West Side House, where the famous Roscoe Midgets, Pete Baker and others will be seen. The midgets will also appear at the South Side house, with Sam and Kittie Morton, Louise Dempsey, and A Mad Marriage by the stock.

I joined two colored people in wedding the other day and the witnesses to the ceremony were Dr. Fred. Stanley, of Hunter's Point, and Sam. Myers, manager of the Empire company. Mr. Myers said to the happy pair: "All I can wish you is cooler weather." Later in the evening he was asked if he had kissed the dusky bride. "No," he said; "I renigged."

The hot weather helped the Chutes materially. The sport is enjoyed by crowds.

Corra Beckwith is still in the tank at Frank Hall's Casino and Mr. Flynn is still walking, while an excellent opera company presents The Mikado. Mr. Hall will re-open his circus Oct. 12 and will call it the Parisian Circus and Venetian Carnival.

The four Martinettis are a great hit this week at the Olympic, with Mrs. General Tom Thumb, Count Magri, Baron Magri and a great list of specialty people.

Emma Warde and Sidney Euson in The Forty Thieves are the chief cards at Sam T. Jack's Madison Street Opera House this week.

A new entertainment similar to The Passing Show, and called Plays and Players, had two big houses at the Lincoln yesterday.

Bert Coote and Julie Kingsley in The New Boy at the Academy of Music, and Shenandoah at the Alhambra opened well yesterday afternoon and evening.

Lorenz and Kennedy, Lillie Laurel, Bates and Bates and other clever people are contributing to an excellent bill at the Masonic Temple Roof-Garden this week.

Mlle. Flora Albini and others head the Ly-

ceum's continuous bill this week and there is good show at the Tennis Theatre.

Conroy and Fox, in the funny play, O'F's Vacation, had a fine house last night at the Haymarket.

I have a new soubrette name for you, and she is the best of all of them. They call her Mrs. G. H. Gilbert, and she is younger even than Barnabee, who, by the way, is considered by no less an authority than J. E. Dodson as one of the most unctuous comedians in America.

Hanon's Superba is to be seen next week at the Haymarket.

Arthur W. Byron, my Long Branch friend, filed the following complaint with my clerk one day last week: "En route 'Frisco to New York. Charles Frohman's Kangaroo company. Seven thousand miles in two jumps. Greetings."

Fred. Bryton's voice is all right again, I am glad to say. He is here rehearsing for The Globe Trotter, and wears his hat at the same rakish angle.

Speaking of rakes reminds me of the following from "Punch" Wheeler, "the thinking agent," the other day:

"Annie Caldwell was singing the other night at a North Side music hall when two fairies full of beer came in. The boy who sings her chorus then got in his work from the gallery, and after listening earnestly to this new and costly departure in soubrette turns, one of these late comers, with a fearful tide on, turned to her companion and said: 'Well, I've seen them all, but this woman is the finest ventriloquist that ever played the theatre—she don't even move her mouth nor nothin'.'" "Burr" HALL.

PHILADELPHIA

An Ocean Pearl at the Girard—Manager Gilmore III—The Week's Offerings—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Sept. 23.

The Building Inspectors of this city have condemned and ordered stopped the work in progress at the Frankford Opera House, as the erection or installation of living or sleeping apartments in any portion of any building used as a theatre or for theatrical purposes is contrary to law. The work of fitting up the Opera House for the purpose mentioned had progressed far on the road to completion, and cost the owners considerable money.

For the past week all the attractions playing here did well up to Thursday night, when the terrible hot spell again made its appearance, playing havoc with the receipts, especially at the Saturday matinee and night performances, which are always relied on for a large sale of seats.

Manager William J. Gilmore, of the Auditorium, for the past week has been lying dangerously ill at Zeis's Hotel in this city with malaria and typhoid pneumonia and no person allowed to see him but his two physicians. Professor Andrews, his medical adviser, now informs me that Gilmore is much better, and hopes for a steady improvement and rapid recovery.

The False Friend, a play by Edgar Fawcett, which was produced in New York many years ago, has been purchased by George Holland, who will produce it at the Girard Avenue Theatre Oct. 7.

Camille D'Arville, with Madeline, or the Magic Kiss, brighter and prettier than ever, opened to-night at the Broad Street Theatre for a two weeks' engagement. The opera is beautifully staged, and the musical score has been improved with charming new songs. Lyceum Theatre company, with Case of Rebellious Susan, follow Oct. 7.

Little Christopher is a success at the Opera House, this being its second and last week. Ed. Rice's 14th comes Sept. 30, for two weeks. Askin company in Kismet, Oct. 14; Ada Rehan, Oct. 21.

In Old Kentucky, a play full of interest and well presented by a strong cast, is in its last week at the Chestnut Street Theatre. Pretty Lulu Tabor makes a dashing success as Madge Brierly, the flower of the Mountains. Creston Clarke, supported by Adelaide Prince in nightly change opens Sept. 30, followed by Whitney Opera in Rob Roy Oct. 8.

Colonel Robert Ingersoll, under the management of Frank Howe, Jr., delivers his new lecture "Which Way?" at the Grand Opera House Sept. 27.

Andrew Mack, the sweet singer in the Irish play of Myles Aron, holds the week at the Walnut Street Theatre. The star is a good comedian, possessing a tenor voice of purity and he introduces many of his own popular compositions. New scenery and a choir of madrigal boys with a fair acting company give good effect. Town Topics with William Jerome underlined for Sept. 30. E. M. and Joseph Holland in A Man With a Past follows Oct. 7.

Jolly Nellie McHenry in her up-to-date musical cycle comedy, The Bicycle Girl, to-night met with great applause and success. There are many new features, interpreted by clever people. Primrose and West's Minstrels, with three military bands, follow Sept. 30.

The National Theatre offers Eugene Tompkins' superb scenic production of the Black Crook, with Mlle. Kraske and Mlle. Mayeroff as premieres, Trilby Ballet, Musical Marionettes, Spanish Serenaders, Rixford Brothers and the great Bretoni as the special features. Billy Barry in the Rising Generation comes Sept. 30.

People's Theatre, with Old Glory for the week, has a wonderful strong attraction, full of excitement, sentiment and sensational scenery. Fantasma follows Sept. 30. The Struggle of Life follows Oct. 7, taking the time originally booked for The Pace that Kills.

Delmonico's at Six, under the management of J. M. Ward, is the attraction at Forepaugh's Theatre for week. Hellic Dunbar, Ollie Evans, Hart Sisters, Belle Vivian, Clara Bell, Charles F. Jerome, Charles Stine, George T. Williams, F. W. Caldwell and E. J. Dallon are in the cast, giving a pleasing performance.

This is the first time that the piece has been played here at popular prices, and it attracted large patronage. The stock company are now rehearsing Mantell's play, The Face in the Moonlight, to be presented week of Sept. 30.

A Baggage Check, rewritten and improved, holds the week at the Standard Theatre. Among the new features are the Trilby Quadrille, Twentieth Century Girls, the Laundry Strike, and the Athletic Girls, with many new and popular songs.

James T. Kelly, W. J. Sully, Lillie Melrose, Charles Morgan, Lida Clarke, and the Nicholas Sisters work hard in their respective characters, and deserve the applause bestowed on them. Side-Tracked, with Louis Thiel, comes Sept. 30.

An Ocean Pearl, by Edward Kipper, a comedy in three acts, received its first production on any stage to-night at the Girard Avenue Theatre. It is an American play, the scenes being laid on the New England coast. The principal figure is Tabby Holt, called a study in seaweed, of primitive accomplishments, but loyal and honest. She is in love with Bromley Dexter, a young New Yorker, who is cruising around in his yacht, and as of old, the course of true love

runs amuck. The scenic effects are new and original. The piece will be played throughout the week. The Gossion is in rehearsal for week of Sept. 30.

Carncross' Eleventh Street Opera House presents a melange of minstrel, operatic, and vaudeville specialties. Little Bijou Blanche, the opera of Charity Begins at Home, Scanlon and Welch, in Irish comedy, and new burlesque, Shooting the Chutes, form the programme for week.

Weber and Field's organization, the Vaudeville Club, opened to-night at Gilmore's Auditorium, the principal features being Sam Bernard, Meers Brothers, McIntyre and Heath, Will. H. Fox, Lizzie B. Raymond, Sisters Burt, the Fannons, Mlle. Marguerite and the comedy The World's Balloon. New Boston Howard Athenaeum company follow Sept. 30.

Lyceum Theatre presented this evening the Watson Sisters in their sensational aerial act, in conjunction with their own original burlesque company comprising the Vidocq, Brice and Clarke, Lowery and Hanley, Bentley and Cameron, Estelle Willard and May Brown, concluding the show with College Days at Vassar. Rentz-Santley company follow Sept. 30.

Max Rosenberg's speculation as regards the opening of the Arch Street Theatre is still an uncertainty and doubtful if it will pay, even if there is nerve and money forthcoming to put life in the enterprise.

At the Dime Museum the Eight Female Barbers and Mlle. Yucca Specialty company are the main features in a pleasing programme.

Lew Dockstader's new representation of President Cleveland on his vacation at Buzzard's Bay, is a very funny creation, and a great card this week at the Bijou Theatre.

Nixon and Zimmerman are already holding time for the prominent attractions for season 1896-97 for their two new theatres in Baltimore and Washington, which, with their three theatres in this city, will keep them busy.

Walter Damrosch has engaged the Academy of Music for his German Opera season for Feb. 20, 21, 22, with matinee for last date.

S. FERNBERGER.

BOSTON.

Peter Dailey and The Night Clerk Triumph—Lewis Morrison's Great Success—Gossip.

[Special to The Mirror.]

BOSTON, Sept. 23.

Peter F. Dailey and The Night Clerk own Boston to-night. Nearly all the other attractions in town held over a second week, but that made no difference, for the popular Hollis Street would not begin to hold the crowds which would want to come to see the first performance here of John J. McNally's latest and best comedy. Dailey is by all odds the most popular farce comedian that visits Boston, and McNally has the faculty of hitting him to a T.

Lillian Russell made a change of bill on the occasion of the opening of the last week of her engagement at the Tremont and revived La Perichole, which has not been done here in English for a long time. During her tour this season she will divide her time between The Trizane and La Perichole, which is given a superb production.

Special Delivery began its second Boston engagement at the Bowdoin Square to-night before a big audience, and repeated the hit which it made last year. Tessie Deagle and Bernard F. Lynch are Boston favorites, and the performance is one of the best of the sort seen here for a long time.

Burmah continues its run at the Boston, and will remain there an indefinite period. Max Figman is one of the strong cards of the production, and his work has called forth much sincere praise.

The first spectacle to play at the Columbia under the new management is The Greater Twelve Temptations, which had a big audience to-night. The ballads and the specialties introduced were unusually good, and the company is a capital one.

For the first time in the opera season at the Castle Square an opera runs over a second week, but the popularity of Martha was so great that this was found necessary. The first week Clara Lane and Kate Davis were both taken ill, and Edith Mason and Helen Von Doenhoff filled their places at short notice. Miss Lane was expected to appear this evening, but on Saturday evening she had a sinking spell, and a conference of physicians refused to let her sing. The management was in a quandary, and sent to Emma Juch and Charlotte Maconda. Finally Louise Natali was found in Philadelphia, and she was secured for this week.

Thomas Q. Seabrooke concludes his engagement at the Park this week. There have been a number of changes made in the play during the past week, and to-night William Herbert and Jeannette Lowery joined the company, playing Andrew Hallock and Cicely respectively.

The Fatal Card is proving a big success at the Museum, where a vociferous gallery has surprised all patrons of the house during the past week. Charles Holt and Giles Shine are among the favorite men of the cast, and Amy Busby and Adrielle Dairrolles divide honors for the women.

Tom Sawyer is being given at the Grand Opera House this week in addition to the continuous variety bill.

Lewis Morrison made a tremendous success by his production of Yorick's Love at the Bowdoin Square on Friday, when he gave a single performance, interrupting his successful production of Faust. The piece had not been given here since Lawrence Barrett's death, and theatregoers should be grateful that Alice Kauser's negotiations brought the piece into the control of Mr. Morrison. The play fits him perfectly and his impersonation of Yorick is decidedly a great one. The only flaw that could be picked in it is that at times it is a trifle reminiscent of Mephistopheles, but it is hardly to be expected that an actor who has played the part for years should throw it off in an instant like a discarded coat.

Mr. Morrison's work is at all times scholarly; naught but praise can be given to his reading throughout the impersonation. His efforts in the scene at the conclusion of the second act were fairly heart-touching in its effect. Mrs. Florence Roberts Morrison as Mistress Alice fairly divided honors with her husband and surpassed herself in the confession scene. Edward Elsner too was remarkable in his work. The performance as a whole was an ideal one and there was universal regret that the piece could not be seen here again. In his speech before the curtain Mr. Morrison promised that he would give his production of The Privateersman at the Bowdoin Square next season.

Denman Thompson came down to Boston from Swansey, N. H., last week and reported crops in a flourishing condition. He has no intention of returning to the stage.

T. Q. Seabrooke's new comedy by Paul Potter and Charles Byrne, entitled Baby Mine, is not ready yet and A World of Trouble will be continued for some time. He says that he has a new piece every bit as good as The Henrietta, but he

does not produce it on the ground that the public is not ready for him in such a part. It was sent to Seabrooke by an actor who thought it would be a good part for him and the actor says he does not know who the author is.

Miss Edwina Grey (Mrs. H. Price Webber) has recently undergone a critical operation for the removal of a fibroid tumor which was successfully performed by Dr. E. W. Cushing at his private hospital in this city. She is now rapidly recovering and will be able to resume her position as leading lady of the Boston Comedy company later in the season. The operation was a remarkable one and its success was a triumph of surgical skill.

In Sight of St. Paul's is now practically ready for its production at the Bowdoin Square 31. Sutton Vane has been superintending the production, which is to have a long run.

No theatre will be built in the new business block on the site of the ruins of the old Sagamore House, Lynn. B. F. Keith had some consultation in regard to it, but the negotiations fell through.

W. B. Blaisdell has joined the Lillian Russell company.

Annie Lewis will play the leading part in Little Red Riding Hood, the English pantomime to be produced at the Bowdoin Square. Although she has not fully recovered from the recent illness, she is able to rehearse. In Sight of St. Paul's, in which she has a good part.

Jennie Collins Hoyt, the Boston actress, is going to sue her husband and the two doctors who made out the papers to commit her to an insane hospital.

Sydney Armstrong's sister is in town, and will remain here until after the production of the Sight of St. Paul's.

Charles A. Metcalf's ingenuity is responsible for a number of the devices which attract attention to Peter F. Dailey and The Night Clerk.

Edwin de Coursey did capital work in advance of Special Delivery.

Philip A. Shea has petitioned for admission into insolvency.

John W. Hamilton of the Grand Opera House, has been selected to be the general manager of a big syndicate scheme to establish an amusement resort near Boston next season. The entertainments will be on the order of those given in the cafe chantants of Paris, and there will be extraordinary water effects.

William Seymour has placed his oldest daughter May in the convent school of Notre Dame, where Mrs. Seymour and Fanny Davenport were educated.

William Smith, formerly assistant business manager at the Castle Square, has left Boston to become manager of Rory of the Hill.

Henry Irving and Ellen Terry will come to the Tremont on Sept. 30 to stay for four weeks. Their scenery and costumes are already arriving here by the railroad.

Anne Fording, the artistic designer of costumes, is slowly recovering from a severe illness.

Lillian Carlsmith, of Francis Wilson's company, was for some time the contralto in the First Church of this city. She was one of Charles R. Adams's pupils.

JAY BENTON.

CINCINNATI.

Little Robinson Crusoe at the Walnut—On the Road at Heck's—Other Houses.

[Special to The Mirror.]

CINCINNATI, Sept. 23.

Last week we luxuriated in the hottest weather ever known here in September, and the theatres in consequence had a bad time of it. Fortunately we are now promised a cool wave.

Heat, however, has no terrors for the admirers of Eddie Foy, and upon the first production here of Little Robinson Crusoe at the Walnut yesterday people flocked to the doors and laughed themselves hoarse over the antics of Foy. The play is lavishly staged, and many pretty faces are found in the chorus. Keller comes the following week.

The Grand had the first of Hoyt's farces of the season. It is A Black Sheep, with Otis Harlan still in the role of Hot Stuff. Next comes the Frohman Empire Stock company in The Masqueraders.

Lydia Yeamans Titus opened at Heck's in her farce comedy, On The Road. Mrs. Titus has many devotees here, and has always been a strong magnet with variety companies. In On The Road she introduces her well-known specialties. The support has some clever people, including George and Jessie Cohen, A. M. Thatcher, Allen May and the De Forest Sisters.

A Flag of Truce is the bill at Robinson's. A novel advertising scheme here was tried yesterday. One hundred small balloons were let loose from the roof of Robinson's, and to each of these was attached a card entitling the bearer to two seats for any performance of A Flag of Truce.

The Freeman Stock company is presenting the Octoroon, and the vaudeville department has Fonti-Boni Bros., bell imitators, the Nelson trio, Satsuma the equilibrist, Murray and Alden sketch duo, and Charles Diamond, harpist.

Nellie McDonough, the daughter of the late James McDonough, for many years THE MIRROR correspondent here, has joined The Passing Show. Her many friends, as well as those of her father, wish her all possible success.

Considerable bad blood has been aroused among the lithographers and bill-posters of Robinson's and People's. Charges and counter-charges have been hurled back and forth about tearing down posters, etc. Warrants have been sworn out and men arrested, but the excitement is now upon the wane.

WILLIAM SANPSON.

WASHINGTON.

The Bachelor's Baby at the Grand—Opening of Albaugh's New Theatre Postponed.

[Special to The Mirror.]

WASHINGTON, Sept. 23.

Mr. and Mrs. Sydney Drew and McKee Rankin in Coyne Fletcher's new comedy, The Bachelor's Baby, had an excellent send-off on the opening to-night at Allen's Grand Opera House. Interesting in dialogue and plot, full of laughable complications, the play is a success. So thought the large audience in attendance, and Miss Fletcher, a Washington playwright, is to be congratulated. Since its trial production recently, the work has been shorn of its superfluousities and weak points. The scene and action lie at Fort Rodney, a far Western army post, and although everything in and around it is military, there are no Indians, no fighting, no wars, nor intimation of strife. Only the bright side of life at an army post is depicted.

The comedy element is furnished by an attendant scandal. A baby, an illegitimate offspring of Colonel D'Arcy, Sr. (McKee Rankin) is being sent to him. A telegram to this effect is received at the post, but is delivered to D'Arcy, Jr., by mistake. D'Arcy, Jr. (Sydney Drew), being engaged to the colonel's ward, and being unable to account for the baby in any way, finds

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GEORGE D. LOUDEN, Advance.

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himself in a dilemma. The preparations for his wedding are soon to be turned to preparations for the baby. To hide the scandal amid the gay and social life of the barracks, to keep the mystery from Mrs. Ponsonby, the social scavenger, is his one object. The innocent bachelor knows nothing, can explain nothing, yet cannot avert his coming doom. The struggle between conscience and duty on one side, and the reception and disposition of the coming infant on the other, afford Mr. Drew an excellent opportunity to display his talents as an exponent of light comedy.

Mrs. Sidney Drew made a departure from her usual line of work, appearing in a comedy role, and in the character of Billy Breeze shared the honors with Mr. Drew. Anne Leonard has a part particularly suited to her, and McKee Rankin as the Colonel fulfilled all expectations. The support was strong, and the play was presented with a scenic surrounding specially prepared for this engagement. Pudd'nhead Wilson next.

Daniel Frohman's Lyceum Theatre Stock company commenced a week's engagement at the New National Theatre in the Case of Rebellious Susan to a very large and appreciative audience. The company met with a warm individual reception. An Ideal Husband, The Wife and the Charity Ball are underlined. Little Christopher follows.

Shaft No. 2 drew a large audience to the Academy of Music. Frank Losee, Marion Elmore and others of the company bring out the salient points of the production in a highly commendable manner. This engagement inaugurates this company's traveling season. The White Rat next.

The Struggle of Life packs Easton's Bijou Theatre to-night. The performance and mounting meet with great favor. The Midnight Special follows.

John T. Fields' Drawing Cards at Kernan's Lyceum Theatre opens to a house full of well-pleased spectators. Russell Brothers' Comedians next.

The commencement of the season at John W. Albough's new Lafayette Square Opera House has been unavoidably postponed from to-night to next Monday, when the house will be thoroughly completed. The opening attraction will be Lillian Russell in The Tzigane.

John G. Sparks will be the next star under the management of Rich and Harris. He is without question one of the best Irishmen now before the public.

James A. Mahoney, formerly dramatic instructor at Carroll Institute, has joined Neil Burgess' forces at the Star Theatre, New York.

JOHN T. WARDE.

PITTSBURG.

Robert Hilliard at the Duquesne—The Black Crook and Other Attractions.

[Special to The Mirror.]

PITTSBURG, Sept. 23.

Despite the hot weather John Kernell packed the Bijou to-night and gave a highly enjoyable performance. The company is very strong, comprising George Marion and a host of clever specialty people. Next week, Humanity.

At the New Grand Opera House the Black Crook opened to big business, and the box-office sheet shows a large advance sale. In Old Kentucky follows.

Robert Hilliard began an engagement at the Duquesne Theatre to a good-sized audience in Lost—24 Hours and The Littlest Girl. Next week, Minnie Maddern Fiske.

At the Academy of Music, The American Vaudeville company gave a good bill. Next week, Tony Pastor's company.

At the World's Museum Theatre the Boston Big Burlesque company opened in Billie Trilby, a musical travesty of Trilby.

The Exposition is in full blast, but so far has had no effect on the attendance at the theatres. Grace Bours, of this city, joined the Digby Bell Opera company at Baltimore, Md.

Joseph P. Harris is here in advance of Humanity.

Louise Rial accidentally cut George A. D. Johnson with a dagger in the performance of Bonnie Scotland at the Bijou last week. The wound, although painful, is not serious.

E. J. DONNELLY.

ST. LOUIS.

The Masqueraders, Thrilly, The Prize Winner and Other Current Bills.—Notes.

[Special to The Mirror.]

ST. LOUIS, Sept. 23.

Cooler weather brought better attendance to the theatres to-night.

Charles A. Gardner commenced an engagement at The Hagan yesterday afternoon, giving his new play, The Prize Winner, before a large audience. The clever Rumble children and a troupe of Tyroleans are features.

The Garrick Burlesque company commenced

its engagement at the Grand Opera House last night in the burlesque Thrilly. It was produced with a wealth of scenery and with elaborate mounting. The company contains such well-known people as Adele Ritchie, Carrie Perkins, Margaret MacDonald, Willis P. Sweatnam, Mark Murphy and Louis Wesley. The burlesque was witnessed by a large audience.

The Masqueraders was given at the Olympic Theatre to-night by Charles Frohman's Empire Theatre stock company, to a fashionable audience. Henry Miller, William Faversham, Viola Allen, J. H. Stoddart, W. J. Ferguson, and Genevieve Reynolds were particularly painstaking in their roles.

Sadie Hasson played to two very big audiences at Haylin's Theatre yesterday, giving her sensational comedy-drama, A Kentucky Girl.

Manager Butler was not able to find an attraction strong enough to put in the Standard Theatre this week, so he closed his doors.

The new Oriental Theatre is gradually nearing completion. Painters and decorators are busy, and the interior of the auditorium and boxes are nearly completed. The stage will soon be finished. Colonel Pope will have in this theatre, when completed, one of the most attractive houses in this city. The company have finished their rehearsals of Nadjy, and began to-day to rehearse Clover. Within a very few weeks, at the latest, the house will be opened.

Frank Swick, for many years manager of the Great Western Show Printing company, of this city, has resigned from that company, and his place will be taken by Leslie Kretschmar, the present secretary. R. W. Daly will have charge of the show printing department, and will leave for New York about Oct. 1.

W. C. HOWLAND.

CLEVELAND.

The Old Homestead at the Euclid—Zozo at the Cleveland—Vaudeville Bills.

[Special to The Mirror.]

CLEVELAND, Sept. 23.

The Old Homestead presented by a good company with George W. Wilson as Uncle Josh, opened a week's engagement to-night at the Euclid Avenue Opera House. Next week, Madame Sans Gêne.

Helene Mora, who commenced a short engagement at the Lyceum Theatre last Thursday evening in A Modern Mephisto, is to remain for two nights longer. Wednesday evening, The Trocadero Vaudeville; and Saturday for the rest of the week.

The Cleveland Theatre is crowded to-night. The spectacle, Zozo the Magic Queen, is the attraction, and remains all week to be followed by Play and Players.

Two good houses at the Star Theatre this afternoon and evening were pleased with Kalbfeld's Orpheum Stars. Crawford Brothers' Big Double Minstrels next week.

M. E. Gaul, the local theatrical agent for the Lake Shore Railway, has become interested in the Elvira Opera House.

Frank J. Martin, dramatic critic of the Cleveland Plain Dealer, has been engaged to write a play for a well known comedian. Mr. Martin has made quite a reputation as a writer of novels, and is now turning his attention to play-writing.

The severe hot spell played havoc with the theatres.

Robert Downing in repertoire will be next week's attraction at the Lyceum Theatre.

A. W. Cooley, the new press representative of the Lyceum and the Cleveland, is an old newspaper man of New York city, and is doing good work for these two theatres.

A THEATRE BURNED.

[Special to The Mirror.]

ST. CATHARINES, Ont., Sept. 23.—The Grand Opera House here was burned to the ground last night. It cost \$45,000. J. T. GRAVES.

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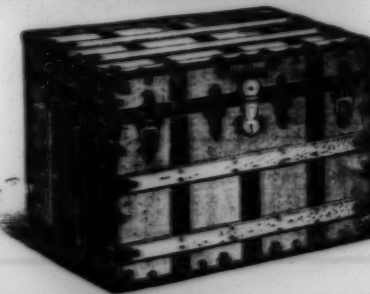
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VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Harry Morris' company is here this week presenting a new burlesque, *Too Much Trilby*, with Mr. Morris as Slang Valley.

The comedy skit, *Twentieth Century Maids*, is also a feature of the bill. It brings in the new woman and specialties are furnished by Harry Morris, Annie Carter, Leila Trimble, Jane Daly, Harry Emerson, Michael Coakley, Dave Geneno, John T. Emerson and Nettie De Coursey. A series of twenty living pictures is the closing feature of the performance, which is quite up to date.

Keith's Union Square.

Severus Schaffer, the world-famous juggler; A. W. McCollin and Fannie E. Hall, who formerly managed their own opera company, are the stars this week. They appear in a new operatic sketch, *Hans and Josephine*. The others in the bill are George Fuller Golden, who makes his American reappearance after an absence of six years, the Nemedos, grotesques, Smith and Fuller, eccentric musical specialists; Lizzie Derious Daly, character singer; the Sa Vans, equitists; Rice and Elmer, comic bar performers; Ward and Lynch, in a new Irish sketch; the Two Graces, contortion comedians; the Gaiety Girl Trio, singers; Lew Randall, dancer; William Courtwright, the stammering boy; Frank Moran, comedian, and T. J. Heffron, monologist.

Proctor's Pleasure Palace.

Richard Golden, who has won fame as a comic opera comedian and as a Yankee impersonator, heads the bill this week. The other performers are Hill and Hull, European grotesques; George Lockhart's comedy elephants; the Zalta Trio, high wire performers; Billie Barlow, comedienne; the Brothers Diantas, musical clowns; the Sisters Andersen, pedal jugglers; Dare Brothers, comedy bar performers; Barney Fagan, comedian and dancer; the Quaker City Quartette, musical blacksmiths; Kaye and Henry, comedians; the McNulty Sisters, statue-clog dancers; Mason and Healey, comedians; the Muhleman Trio, Tyrolean warblers; Mabel Hudson, character singer, and the Knights Templar March.

Koster and Bial's.

The bill this week is almost the same as last, A. O. Duncan the ventriloquist being the only new feature. The other attractions are Sam Lockhart's five trained elephants; the living pictures, Clara Wieland, international chanteuse; the Vaidis Sisters, trapeze artists; Florence Levey, dancer; Grant and Maud, eccentric wire-walkers; Walton's trained dogs, ponies, and monkeys; Clotilde Antonio, contortionist; the Merrilees Sisters, singers and dancers, and J. W. Ransome, the Ruler of New York.

Proctor's.

James Thornton's Elite Vaudeville company, assisted by a number of specialists, is here this week. Bonnie Thornton heads the list, and the others are James Thornton, comedian; William T. Carleton, baritone; Countess Claire De Lanes, singer; Gilmore and Leonard, comedians; the three Marvels, acrobats; Ed. Latell and Glynn, musical comedians; Wills and Collins, sketch artists; the Whitten Sisters, singers and dancers; Clark and Sinclair, comedians; Rosani, juggler; Fern Melrose, singer; Bertina, dancer, and the female orchestra.

Gaiety.

The new night Owls Burlesque company is the attraction this week. The antics of the comedians and the amazing marches by the girls are the special features of the show, which is a good one of its kind.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—The Zalta Trio, high-wire artists, made their American debut here last week, and created a decided sensation. They are a man, a woman and a boy, who is said to be eighteen years old, but who does not look over fourteen or fifteen. They gave a startling performance on a very thin wire, stretched over the heads of the audience, and listened at the proscenium arch and at the edge of the gallery. Even in the most difficult portion of the act they use nothing but a couple of Japanese umbrellas to steady themselves. The man and the boy do some very remarkable feats on the wire while the woman performs on the trapeze. Then, as a windup, the man takes the woman upon his back and walks the whole length of the wire, and all three dive from the gallery into the net. The other novelty on the bill was the first appearance in this country of the Brothers Diantas, acrobatic mimic clowns and hat manipulators. They gave their act in two parts. The first spinning was not very interesting, but the musical acrobatic clowning was fairly clever. They played on violins while tangle l up in the most absurd way, and brought out a number of laughs. Countess Claire De Lanes sang "The Sunshine of Paradise Alley" with a decided foreign accent, but with a good voice. She also sang "The Marseillaise," with a flag attachment, and "Old Glory," the new anthem by Thomas Dunn English, holding the American flag in her hand. The song aroused some enthusiasm, but it was impossible to understand the words owing to the defect above referred to.

Barney Fagan, in a white suit and hat and heliotrope gloves, did a neat song and dance. J. W. Kelly held the attention of the audience for half-an-hour with his comments on men, women, and things, which he rolled off in his usual happy style. Billie Barlow sang "The Lady Barber," "I Want to Look As Well As You, I Do," and "Do Buy Me That Mamma," with all the deft little touches which have made her such a favorite. The Knights Templar March, arranged by Barney Fagan and performed by sixteen young women, was a very pleasing feature. The other performers were Foreman and West, who gave a brisk, lively sketch, which demonstrated their dancing ability; the Muhleman Trio, who warbled in Tyrolean style; McCarthy and Reynolds, who did a clever Irish sketch; Sherwood and La Verde, who danced and sang; Adolf Popper and his rodents; the Four Emperors of Music; the Sisters Andersen, in their very pleasing juggling feats; and last, but by no means least, those wonderful comic elephants of George Lockhart's. "Boney" seems to grow in favor day by day.

TONY PASTOR'S.—Hopkin's Trans-Oceanic Star Specialty company was the attraction at Tony Pastor's last week. This organization is composed of well-known vaudeville performers, and takes to the road with everything in its favor for a successful season. The programme opened with a sketch by Moore and Karcher, musical comedians, one in white, the other in black face. They went through the usual performance, including the business with the funny little hat, and various attempts on the part of the colored member of the team to smoke. They played well on various instruments. Jester, the Irish ventriloquist, made his American debut. He comes direct from Lowry's Star Varieties, in Dublin. His act differs from other ventriloquist acts from the fact that his figures

with one exception are seated on chairs; the movements of their mouths being controlled by Jester, who stood in one position in the centre of the stage, except when he walked around with the mechanical figure of an old man. The spirit of poor Harry Kennedy must be hovering over Ireland, as the jokes uttered by the puppets were the identical ones used by Harry's dolls for years and years. Perhaps Harry got them in Ireland originally, but we doubt it. Mr. Jester's act was clever though, and he dresses in splendid taste, and has a very attractive stage presence. Ford and Francis gave a sketch in which they showed their versatility with good effect; Mr. Ford has a good voice, and knows how to use it with telling effect. The sketch wound up in a sensational way which gave Mr. Ford a chance to show how well he could do a stage fall. Tom Mack delivered a minstrel monologue, with a song thrown in here and there, and seemed to please. Fulgora, the transfigurator, made some marvelously quick changes in full view of the audience. He must have spent a great deal of time designing his wardrobe. His act was a relief from the usual run of performances of this kind.

The Sisters Gehrue, from the London Alhambra, made their American debut. They are young, pretty and graceful, and do some remarkable toe dancing. Ryan and Richfield made the hit of the show, from the funny point of view. There are very few Irish impersonators on the stage to-day who can keep the audience in such a constant state of good humor as Thomas J. Ryan, and the gentle manners and pretty face of Mary Richfield make her a favorite from her first entrance. Ryan's wind-up with the "supe" who is sweeping the stage is extremely funny. The Rossow Brothers gave their familiar act, and received a good deal of applause, especially in the boxing match. When their act was finished they passed around among the audience selling their pictures.

Apollo, the Adonis of the wire, did some very difficult work on a cable stretched across the stage. He uses a pole in all his manœuvres. Robetta and Doretta wound up the show with some clever acrobatic work of the comic variety.

KEITH'S UNION SQUARE.—The Nemedo Brothers, acrobatic grotesques, made their first American appearance here last week and scored a hit. Two of them have a good deal of fun with what appears to be a rag doll, which in the end turns out to be a man. Lilly Post, who made her debut in the vaudeville here last week, sang "I Dreamt I Dwelt in Marble Halls," "An Old Love Dream," and "Don't Be Cross With Me." She sang well, but she ought to select songs of a more popular order. The Acme Four (Garcilla Brothers, Kitty Nelson and Amy Russell) made a hit. Their act is on the order of Peck's Bad Boy. The Four Schrode Brothers did their familiar acrobatic act, which was applauded, of course. Fields and Lewis, who are one of the best teams in the quick conversation line at present before the public, made the laughing hit of the day. They received genuine encores. Carr and Jordan presented a very neat sketch, the latter part of which was especially enjoyable. Collins and Larkelle did a very refined sketch, in which Mr. Collins showed his ability as a pianist, and Miss Larkelle sang in a pleasing way.

Zelma Rawlston, who is one of the latest additions to the vaudeville ranks, and who has come into prominence very quickly, succeeded in pleasing the audience immensely. She made her appearance in a short pink dress with stockings to match, and sang "Henrietta." Then she disappeared, and in a few moments emerged from the wings as a handsome boy, in full evening dress, making a remarkably quick change. She then sang "By the Sad Sea Waves," "Mademoiselle," and "Sally in Our Alley." The fine quality of her voice was shown in the last song, and her rendition of it was loudly applauded. Terry and Elmer did some wonderful dancing. Mays and Hunter fingered their banjos cleverly. Joe Hardman spoke very fast and brought many laughs. Castellan and Hall did a "kid" act with a horizontal bar attachment that was effective. Topack and Steele presented a sketch in which they impersonated Cleveland and Harrison. Most of their jokes and business were very funny, but the reference to Ruth Cleveland was in bad taste. The Beaumont Sisters sang and did some dancing and high-kicking, and Jerome and Alexis went through a contortion act which was out of the ordinary.

PROCTOR'S.—Smith and Campbell were the feature of the bill here last week. Their witty remarks and quick repartee kept the audiences in the best of humor. William T. Carleton, the baritone, earned a good deal of applause with his three songs, "Rose Marie," the "Fore-dor" song from Carmen, and "The Village Blacksmith." Maggie Cline was not up to her usual form, she has not quite recovered her health, and is saving herself. Brothers Donaldson and Ardell furnished a good deal of amusement with their Zoo sketch, in which they do some very clever tumbling. The little policeman comes in for a good share of the applause. The Quaker City Quartet, as the musical blacksmiths, made a distinct hit with their choruses, and one of them sang "When You Ask a Girl to Leave a Happy Home" with good effect. Bernard Dyllan sang his solos in a manner which won him several encores. The McNulty Sisters did some graceful posing as marble statues and afterwards gave an exhibition of club swinging. The McNulty Sisters, who have a stage setting with a curtain at the back, performed a clog dance on a couple of marble-topped tables, and afterwards executed some fancy steps on the stage. Kaye and Henry and a bottle of seltzer entertained for twenty minutes. The seltzer made a separate hit and the performers rendered good support. Dolly E. Howe sang and danced, and so did Gussie Nelson. Eilly Ponchez did the same thing early in the week, but she was overcome by the heat on Thursday and Lillian Heckler took her place. Miss Heckler is a very sweet singer, and ought to soon reach a high rung on the vaudeville ladder. Hill and Hull gave their "Oh, Susannah" sketch, and it created considerable amusement. Dare Brothers performed some dancing feats on the horizontal bars, and mixed in a good deal of fun with their act. E. M. Hall played the banjo and joked in an amusing way.

KOSTER AND BIAL'S.—The most interesting event here last week was the American debut of Clara Wieland, who is known as "the International Chanteuse." Miss Wieland has a good figure, a pleasing stage presence and a happy smile. She sings her songs with a good deal of dash and vim, with a good many of the touches of the French school. The songs she sang were, "Ou, La La," "The Militaire," and "The Gay Booleing." There is not much wit in any of these compositions, and they will not be likely to find a place in the repertoires of the American songwriters. They serve Miss Wieland's purpose, however, and she was successful with them. Tatali and Alachi were the other new features of the bill, and they acquitted themselves well; the work of one of them on the flying rings was a remarkable exhibition of contortionism. Florence Levey, the Gaiety Girl, has changed the style of her act somewhat. Instead of three songs, she now only sings one, "Little Bo-Peep," then changes to a dancing dress and performs some very graceful gyrations. The rest of the programme was the same as the week before, and included Sam Lockhart's five trained elephants, the Vaidis Sisters in their remarkable trapeze act, M. Walton's trained dogs, ponies and monkeys, Grant and Maud the eccentric wire walkers, and John W. Ransome, who discarded his "Ruler" song, and sang "On the Other Side" and "She Wanted Something to Play With." The splendid series of living pictures wound up the evening's entertainment as usual.

A CLEVER SINGER.



ZELMA RAWLSTON.

The subject of this sketch, Zelma Rawlston, has everything in her favor in the race for fame and fortune on the vaudeville stage.

She has studied singing under some of the most prominent teachers in New York, having been a free pupil at the American Conservatory of Music, where she was taught by Romaldo Sapia. She received her scholarship in competition with several hundred applicants.

Miss Rawlston made her debut at the New York Casino in 1889, playing small parts and understudying the principals of the company. Later she appeared in concerts with Harry Pepper, and gained some reputation as a ballad singer.

Miss Rawlston was then specially engaged for the New York run of U and I, the farce-comedy in which Gus Williams and John T. Kelly appeared at the Standard Theatre. She spent three years with various farce-comedy companies, and during the past Summer made her debut in vaudeville at the Madison Square Roof-Garden, following with an engagement at Proctor's. She was successful from the start.

A strong feature of Miss Rawlston's specialty is a remarkably quick change from the regulation stage attire of a singing soubrette to a dress suit, complete in every detail.

She has a fine, rich, mezzo-soprano voice, under perfect control, and unlike the majority of female specialty stars, has a thorough knowledge of music. Her pleasing personality, engaging manners and magnetism combine to make success in her new career a foregone conclusion.

Miss Rawlston was born in New York, in 1871, and has lived here ever since, with the exception of four years, which spent in traveling.

Among the songs with which Miss Rawlston has been especially successful may be mentioned "The Man in the Moon's Too Slow," "Mademoiselle," "By the Sad Sea Waves," "Sally in Our Alley," "Naughty Little Heads Next Morning," "Baby's Fingers," "Kathleen Mavourneen," "Jennie," by Harry Pepper, and "Off She Goes Again."

THE BROOKLYN HOUSES.

Holmes' Star.

Colonel Holmes has a first-class bill this week at his cozy continuous house. It is headed by the only J. W. Kelly, and includes Watson and Hutchings, Daisy Mayer, Thomas and Watson, Charles B. Lawlor, Alonzo Hatch, Ned Monroe and others.

Hyde and Behman's.

The Manhattan Comedy Four are specially featured this week, and Benetto, Adele Purvis Ori, Bernard Dyllan, Lawrence and Harrington, Smith and Campbell, Smith and Cook, are among the artists. John Wild begins his fourth week; he presents a sketch, as assisted by Frank M. Wills.

Gaiety.

Hyde's Comedians are here this week. Fannie Mora, Les Freres Crescenda, the Rays, the Sisson, Pollie Holmes, Lizzie and Vinie Daly, and the Wilnot Duo.

GENEROUS COMEDIANS.

In a recent issue of THE MIRROR there appeared a paragraph to the effect that Fields and Lewis had used the same gags as the Rogers Brothers, who had played at the same house the week previous. The following letter, received from Fields and Lewis last week explains itself:

NEW YORK, Sept. 17.
DEAR SIR.—Relative to your paragraph stating that Rogers Brothers and ourselves use the same book to get gags from, we would beg leave to state that we voluntarily gave Rogers Brothers some funny sayings, which they promised not to use in any vaudeville house, as they wanted them to do in Donnelly and Girard's company this season. They, however, used them in one house here in the city that we followed them in, but we think they did not know we would follow them or they would not have used them.

We kindly refer you to Rogers as to the truth of this statement, merely to right ourselves before the public. Hoping you may publish this, or as much of it as practicable, we are yours very truly,

FIELDS AND LEWIS.

This proves that the comedians of the vaudeville stage are not as jealously careful of their jokes as they are supposed to be.

Actors of originality have often complained, and justly, too, of the stealing of their jokes by their less gifted brethren, but here is a case where one team, of their own free will, supply a rival team with the very best jokes in their own act. It shows generosity of a remarkable kind, but then, who knows, perhaps the performers are all members of the same lodge.

J. J. ARMSTRONG IS OUT.

J. J. Armstrong, the popular variety agent who was so severely injured last Summer at the Elks' convention

in Atlantic City, has recovered sufficiently to be able to come to his offices on crutches. He was at his desk nearly every day last week, and spent nearly all his time receiving the congratulations of his friends. He is now enjoying the splendid scenery of the St. Lawrence in company with his wife. He expects to return well equipped for a hard season's work.

AN ACCIDENT AT PROCTOR'S.

An accident, which gave the audience a thrill which they will not soon forget, happened at Proctor's Pleasure Palace in Fifty-eighth Street last week.

The members of the Zalta Trio, a troupe of high-wire performers, were giving their first performance after their arrival from Europe on a thin wire stretched from the proscenium arch to the edge of the top gallery.

They had done several startling tricks, and the audience was in that nervous state which always comes over them when witnessing acts of this kind. The climax of the act is reached when Zalta takes his wife upon his back and walks across the wire to the gallery without using a pole. It was while this was going on when one of the fastenings of the wire broke, and the two acrobats fell without the slightest warning. Luckily the net was very strong, and as the performers had presence of mind enough to separate as soon as they felt themselves falling they sustained no injury beyond the shock to their nervous system which naturally followed their thrilling experience.

They gave their performance as usual in the evening and have continued it ever since.

The above facts were learned from E. D. Price, manager of the Palace, by a Mirror man. Mr. Price was very much annoyed by the exaggerated accounts of the accident which appeared in some of the New York papers.

C. B. CLINE'S BIRTHDAY.

C. B. Cline, the popular business manager of Koster and Bial's, celebrated his thirty-seventh birthday on Thursday, Sept. 19. A number of Mr. Cline's newspaper friends swooped down upon him late in the evening, and the next day was two or three hours old before the merry party broke up.

VAUDEVILLE JOTTINGS.

G. A. Farini arrived in New York a few days ago. He will establish offices here for Nathan and Somers, and will then tour the country, searching for novelties to send to Europe. Looking for a novelty in a haystack would be a picnic compared to the job Mr. Farini has undertaken. Ted D. Marks will be the New York representative of Nathan and Somers.

Francis Leon, who has been hiding his light under a few bushes in Chicago for a number of years past, will emerge next week and trill as gaily as of old at the Union Square.

The programmes used at Elitch's Zoological Gardens, Denver, Col., are models for every theatre in the country. They are printed on fine paper, are only a few inches square and contain nothing but the names of the performers and a short description of their acts.

A copy of a new song, "Dolly's Mamma," words by George W. Day, the popular monologist, and music by William H. Nelson, has been received. Souvenirs with a leaning for songs of child-life, will find it a valuable addition to their repertoire. It is published by the author.

In the interview with Clara Wieland in last week's Mirror, Charles Morton was alluded to as the manager of the London Empire. This is an error. Mr. Morton is manager of the Palace.

Siron and Simkins, two burlesque magicians, of Vienna, were engaged by cable last week for an eight weeks' tour over the Keith circuit. They will make their American debut on Oct. 14 at the Union Square Theatre.

The new anthem, "Old Glory," by Thomas Dunn English, which was introduced by Countess Claire De Lanes last week, ought to be taken up by Helene Mora. She could handle it in a way to bring the audience up to the cheering point, and so gladden the heart of the author of "Ben Bolt."

Clara Wieland, who is singing at Koster and Bial's, is said to receive \$25 per week.

A performer at Keith's last week, who was called out to bow his acknowledgments, made this speech: "Ladies and gentlemen, I thank you very much for your appreciation of our work, but we can do no more, as I have an important engagement on the corner of Fourteenth Street and Fourth Avenue. Now there are three counters; there is a bank on one, and saloons on the other two, so the chances are two to one I am not going to the bank."

Wilson, of Wilson and Waring, now in Little Christopher, must have spent his Summer on the roof-garden. He is using some of the quaint expressions originated by Nat Haines, the irrepressible.

James L. Lederer, who managed the Casino Roof-Garden during the past Summer, has signed a three-years' contract with Clivette, the juggler, magician, and shadowgraphist. Clivette will be starred throughout the United States, and will give exhibitions of necromancy and thought-reading. He will be assisted by his wife. The tour will begin on Oct. 7.

"Punch" Wheeler, general manager of Crawford Brothers' Minstrels, writes that the company opened its season at Chicago on Sept. 22. The company is made up of twenty whites and twenty blacks, a black band and a white band. "Punch" adds that there is nothing "yellow" about either of them. The business staff is Stephen F. McLaughlin, owner; Punch Wheeler, general manager; E. F. Benton, business manager; Edward Bruce, press agent; Russell Ross, programmer. The men in charge of the music are Emil Kline, Charles Pirethal and the Webster Brothers. There are no less than four drum-majors, Oliver Rednor, Lem Anderson, Wallace Mack and Professor Swift.

One of the features of the opening bill at the Imperial Music Hall will be a minstrel show, with John Wild and Hughey Dougherty on the ends, and a chorus of seventy, including forty women. There will also be several novelties specially imported for the occasion.

The Pantzler Brothers, acrobats and head-to-head balancers, arrived in New York last week. They will join Zigfield's Tropicana Vaudeville. Amman, Kaufman and O'Gust will all arrive shortly to join the same company, which opens in Chicago, Oct. 7.

Last Thursday was the Jewish New Year, and the managers of the continuous houses were happy smiles in consequence. At Keith's the jam was terrific, every inch of breathing room being occupied during the entire day and evening.

THE MIRROR'S Washington correspondent sent interesting gossip last week which was crowded out. Among other things mentioned were the swimming feats performed by Untian, the armless wonder. Untian went to the beach, dived in a bathing suit, and propelled himself across the tidal basin, a distance of three-quarters of a mile. Part of the time he carried a full-grown man on his back. The bathing-master at first refused to permit him to enter the water, but he soon showed them he was able to take care of himself.

Al Reeves is mourning the loss of a fine gold watch, chain and charm. He hung his vest in the toilet room of a Washington hotel, and while his back was turned some one extracted the valuables.

George Graham, the Washington monologist, who is known as "The Senator," will rejoin Hopkins' Trans-Oceanics soon.

Work on the garden of palms, which will be a feature of Proctor's Pleasure Palace, is being rapidly pushed, but it will scarcely be ready for use before the end of the year.

John Wild has been with Hyde and Behman since the season opened. He is a great favorite in Brooklyn, and receives a hearty welcome on every appearance.

The Whitten Sisters have joined James Thornton's Elite Vaudeville company. They are a dashing pair, noted for their taste in dress and neat and effective work.

Aranka, Proszkian and Berike, three gypsy girls, daughters of the Pusta, who are said to be marvellously beautiful, will arrive in New York this week, and will open at Proctor's Pleasure Palace next week.

Mile. Polaire, an eccentric singer from Paris, will be at Proctor's Pleasure Palace, week of Oct. 7.

Besides the European specialty artists mentioned in last week's Mirror, the Royal Syndicate company will include the Manhattan Comedy Four, Smith and Camp-

bell, Willis Clark, and Giguere and Giguere. Later in the season, Ella, Zula and Lulu, the funambulists, will come from England to join the company.

Fred Rider's New Night Owls opened their season at Long Branch on Sept. 14. During last week the company broke the record at the Bijou Theatre, Paterson, N. J., that is, since it has been under Ben Leavitt's management.

John H. W. Berne claims to be the originator of the style of musical monologue introduced by Lew Dockstader in his act. Mr. Berne adds that he not only originated this form of entertainment, but played his own music for it on the clarinet.

Fata Morgana, a Greek illusion, was given a trial matinee at the American Theatre on Monday of last week. It is an elaborate affair, and should prove a pleasing feature in the vaudeville.

Manager E. D. Price, of Proctor's Pleasure Palace, is authority for the statement that Simon and Simkins, who are said to have been engaged by cable for a tour over the Keith circuit, have a previous contract with F. F. Proctor for this season.

The two Carles, musical comedians, are on their way from Europe. They will appear at Proctor's Pleasure Palace in October.

Bertha du Mond opens at Proctor's Twenty-third Street Theatre on Oct. 7.

Capitola Forrest has been engaged by F. F. Proctor for three weeks.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South Side Theatre Mario and Dunham, the World's champion horizontal team, for whom Colonel Hopkins pays \$500 per week, returned 16, and were greeted with well merited applause. The other entertainers were, Filson and Errol, sketch duo; Rokin, Japanese mystique; Mignonne, the Parisian pinouttist; Morrissey and Rich, travesties; Conwell and Swan, Julia Kelly, Gilbert Saroney, Vera Winchester, and the Hopkins Stock company in a nicely staged production of Michael Strangely. The West-Siders turn out in goodly numbers now that they fully understand Manager Hopkins' methods, and the past week was no exception to the rule. The Mimic Four, local comedians, in their original Trilby burlesque, were thoroughly enjoyable. Mile. Kialto, the electrical dancer; three Rackets, the musical Hayseeds; McCoy Sisters, John and Nelly Healy, Crawford Brothers, Font-Roni Brothers, Marks and Milliken, Reno, and the stock company in an excellent production of The Wages of Sin.

Masonic Temple Roof Garden continued with an array of talent that could not help but bring forth the large and fashionable audience that was in attendance. The mind reading Kennedy and Lorenz introduced was very novel and entertaining. The rest of the bill was furnished by Tom and Lillie English, Cunningham Quartette, Stinson and Myrtyn, Les Remondes, Amelia Epstein, Kitty Wolf and Gertrude Hayes. Plans have been prepared for the reconstruction of Chicago's only Roof Garden, and at a meeting which will be held within a few days it will be decided whether it will be kept open all winter or not.

The Olympic Theatre attracted a fine patronage the past week and furnished an exceptionally good program of straight variety. Sam and Kitty Morton, acknowledged as dancers of the most clever kind; Gyori Juliska, lady baritone; Golden, Chalfont and Golden, Elvarete, Bartlett and May, Eukel Brothers, Louise Dempsey, McCloud and Melville, Harry Hastings, Gilmore and Bashell, Barney and Russell, Bertha Wagner, Wells and Monroe, Albert Morgan and Patton and Weaver.

Without a doubt Manager Grenier's new venture, the Lyceum Theatre and Music Hall, will be one of the big successes of the season. Troja sang some new songs, mostly of a spicy order, that caught the house. The others, who maintained in a most pleasing manner, were Smith and Cook, Bland Sisters, Ida Howell and the stock burlesque company in two lively farces entitled A High Old Time and The Probate Judge. Manager Grenier has many novelties in store for his patrons.

Sam T. Jack's Opera House: An Adamless Eden, Sam T. Jack's latest burlesque, was produced with all the proper appointments and with a cast that was far above the average. There were some leading burlesquers who played the female roles effectively: Annie Ashley, Phyllis Raffell, Leta Forbes, Dolly Davenport, Lillian Nelson, Emma Pearce, Lorraine Reid, Manie Kent, and Belle Mora, and the comedy parts were played by the well-known comedians, Gus Bruno and James Sturgis; and the specialty list was headed by Flossie La Blanche and Diana. At the conclusion of this engagement this co. will tour the United States under Mr. Jack's management.

Cora Beck with the famous lady swimmer, is now in the fifth week of her engagement at Frank Hall's Casino, and everything points to a successful finale. P. H. I. Flynn, the long-distance walker, began a series of walks in one of the upper halls of the theatre. In addition Charles Stewart's New Minstrels appeared together with the usual strong vaudeville bill embracing the following: The La Mont Family, Three Renos, Haynes and Lattie, Ford and Lewis, The Ryans, Emma Wood, David Loretto, Barth and Fleming, Grayson Sisters, and Jennie Stewart.

Tony Pastor and his co. closed a most prosperous week at the Alhambra. Vesta Victoria, Billy Clifford, Maud Hunt, Thomas O'Brien, Clara Heyell, Bina and Rita, Herbert and Caron, Woods Sisters, Allisona, Valdares, Major Newell, and last but by no means least Tony Pastor, all made a most favorable impression.

The Tennis Theatre gave a fairly good variety performance to very good advantage.

The Orpheus had a good bill and big houses. The Park Theatre had an exceptionally well selected co. of vaudeville artists, who appeared at two performances every day and good business was the result.

Achille Phillos, the equilibrist, on his revolving aerial globe, proved to be a drawing card at the electric Park.

Conroy and Fox, long connected with the vaudeville stage, appeared at the Lincoln Theatre in their new stage, O'Flarity's Vacation. Business good and so was the co.

The Rosow Midgents have been secured by Manager Hopkins. The Brothers Carl and Franz are the cleverest of athletes and most unique of comedians.

Among the combinations that will shortly appear at the Lyceum are Weber and Fields, the Russell Brothers, Gus Hill's New York Stars, the Mico Specialty co., Gus Hill's World of Novelties, and the Boston Howard Athenaeum co.

Charles H. Waldron will manage Sam T. Jack's Extravaganza co. in The Bull-Fighter.

Mase Edwards is now secretary and treasurer of the Casino.

H. B. Thearle and Co. closed a contract with the Atlanta Exposition people for the production of Pain's Japan and China with a large corps of high-class vaudeville performers.

The Hawaiian Band, gave a benefit concert at Tattersall's last week. The singing specialties were very enjoyable.

HARRY EARL.

WASHINGTON, D. C.—An attraction that was particularly strong in its drawing power was Harry Morris' Twentieth Century Maids at Kernan's Lyceum Theatre 16-21. The organization taken from every standpoint is most complete. The burlesques The Girl Bachelor's Stag; a satire on the new woman, and Too Much Trilby are very pleasing and are handsomely costumed and mounted. In the latter Harry Morris was very funny as Slang Valley. The olio comprised Nattie De Coursey, Ray Patterson, Lella Trimble, Harry Emerson, Clarice Terry in classic posing, Teddy Pasquelena, John T. Hanson, and Conkley Genaro.

Manager W. H. Easton of the Bijou Theatre presented a house co. under the heading The Fish Vaudeville Star co. during the past week to fairly good attendance. The players were George A. and Ella Anderson, skaters; Girard and Thompson, the two men from Verona; Mr. and Mrs. William Hayne, sketch artists; Charles Duncan, singer; Edwards and Kenehl, sketch artists; Danwee, juggler; The National Trio; F. D. Bryant; Nettle Fortescue; G. E. Moulter; Alice Hanson, sonnette; and W. T. Bryant and Lizzie Richmond.

JOHN T. WARD.

PHILADELPHIA, PA.—At Gilmore's Auditorium Weber and Fields' Vaudeville Club was seen for the first time in this city, opening 23 for a week. Sam Bernard, McIntyre and Heath, Meers Brothers, known as the Wire Kings; Will Fox, Lizzie R. Raymond, Burt Sisters, the Parsons in The Two Kids, concluding a very entertaining programme with The World's Ballroom introducing the entire co. The Bijou presents a remarkable attractive list and is one of the most popular resorts in this city. Lew Dockstader, Robert Daily and Maude Hilton, a sketch team; Sexton Brothers, acrobatic contortionists; Delmore and Lee, the Craig Brothers, Leopold and Silvio, Fitzgibbon Family, J. W. Harrington, the McMahons, in statutory and club singing; Welch and Welch, eccentric character comedians, the main cards for week, playing to crowded houses and the most successful of all our places of amusement.

S. FERNBERGER.

SAN FRANCISCO, CAL.—The fun makers on the Orpheum programme last week were Hines Remington, Drayden and Mitchell, and Hugh Emmett. Hugh Emmett in his ventriloquism and musical eccentricities is very entertaining. This week Mr. Morrissey promises a treat in Pearl Andrews, who is an imitator of Cissy Loftus in mimetic and dialect work. Hines and Weston do a comedy musical turn, and the hold-overs will appear in new acts.

Wallace's Great Show has captured the town. Thousands are in attendance every night, and several nights the doors were closed, not being able to accommodate hundreds. The circus, is, indeed, a good one. Every act is pleasing and very much enjoyed. The feature is the rich display of gorgeous costumes and careful attention to the minute details.

H. P. TAYLOR, JR.

JERSEY CITY, N. J.—The Bon Ton Theatre is doing a good business, and has a banner bill on 16-21. Appearing were: Pat Reilly, the "handsome" song-and-dance man and cartoonist in the profession; the Two American Macs, in their great knockabout specialty; Mile. Zoe, on the flying rings; Stewart and Gillen, sketch, introducing a real glove contest; George E. Austin, a clever wire-walker; Whiting and Sheppard, sketch; Jessie Bradbury, a clever singer and dancer; Flynn and Walker, in a really good sketch; the King Sisters, singers; Howley and Doyle, dancers; Ella Carlington, skipping-rope dancer; Mackin and Edwards, the tramp and the dupe; Don Leno, comedian.

The Bon Ton Theatre has a pretty new curtain. It represents a scene on an Italian lake.

The living pictures have made a hit at Salter's Willow Haven Casino, and are now on for a second week. Other attractions 16-21 are Mile. Joyce, on the swinging trapeze; Walker and Randolph, Mile. Tarz, Bobby and George Corson, Belmont and Leslie, the Rose Children, and Olla Hood. Business continues good.

John P. Hogan, of Spencer and Hogan, who were at the Bon Ton 9-14, accidentally sprained his ankle 11, after the performance, and the team was compelled to cancel their engagement.

Flynn and Walker, who do a fine act, closed after their first performance at the Bon Ton Theatre 11. They refused to play three shows, the management insisted, and they quit.

The Two American Macs and Stewart and Gillen are the hits of the Bon Ton bill 16-21.

WALTER C. SMITH.

PROVIDENCE, R. I.—Gus Hill's Novelties were at the Westminster Theatre 16-21 and gave one of the best variety entertainments of the season to good-sized audiences. Providence people are aware of the fact that Gus Hill, who has a name attached to it in first-class, and the "King of Clubs" has certainly kept up his reputation this year. He has a co. of expert, really fine artists. The programme opened with a specialty by Fields and Salini, which included singing, dancing and high-kicking. Then came a wonderful exhibition of club-swinging by Mr. Hill. Bonnie Lottie sang and danced herself into the hearts of the audiences. The Four Gardeners performed on several musical instruments and were assisted by Little Dick, who gave an exceedingly clever juggling act with some new comedy sketch by Gray and Conway was enthusiastically received, and the knockabout comedians, McCabe and Daniels, were given round after round of applause.

Their act was brimful of fun and everything went with a snap. Fred H. Leslie's dogs did everything but talk. The songs and funny sayings (for they were funny) by Lew Hawkins kept the audience in an uproar. Mile. Eugenie Petrescu, the hand-balancer and contortionist, gave a novel and interesting performance. The excellent bill was brought to a close with a laughable sketch entitled Twentieth Century Barber, all of the comedians taking part. City Sports Burlesque co. 23-28.

Charles Robinson, who has been playing Old King Cole at the Rhode Island State Fair the past week, joins the May Russell co. at New York 23. H. C. RIPLEY.

ROCHESTER, N. Y.—WONDERLAND THEATRE (T. Scott, manager): Business was good week of 16-21. Fisher and Carroll, Irish comedians; Myrtle Treadwell, subterfuge, who possesses an unusually good voice, and is an elaborate dresser; the Weston Sisters, skilful musicians; Alice Gilman, vocalist and actress, all were deservedly encored. Frank Riley danced his way into popular favor, while Cook and Clinton did some sharp-shooting that won them unstinted applause. Daily and Hilton, sketch artists, presented a fairly entertaining act. The Ammons-Clerice Musical Trio was very acceptable. Vaudeville 23-28.

BUFFALO, N. Y.—Shea's Music Hall is the home of the vaudeville so far as Buffalo is concerned. Competitors have come and gone, but Mr. Shea seems to gather the best vaudeville talent on the road. Florio West has it all her own way, and her songs by Felix McGlenon are right in it. Miss West has the sole right to sing these songs in America, and her Bicycle song and "Go On, Go Away You, Go On," are strictly up to date. Fred McClellan is back from the Madison Square Garden and is singing a new lot of songs that take the popular ear. Mr. McClellan is one of Mr. Shea's most popular artists, and attends to a number of Mr. Shea's highly sketched songs. In also sings as an actor, and Annie Lloyd, Madge Davenport, Welch and Welch.

Sam Jack's Croire co. is drawing good houses at Court Street Theatre week of 16-21.

ST. PAUL, MINN.—The Olympic Theatre was repainted and decorated in time to open the season for Fair week, Sept. 2, under the management of the proprietor, J. C. Sodini. The house did a good business during the State Fair. The specialty people on programme week of 16-21, were Emma Lake, Carrie Lake, Alice Bennett, Carrie Leonard, Mrs. De Este, Mrs. Lynn, W. B. Wheeler, John Baker, O'Rourke and Elwood, opening to a good attendance with a laughable comedy, Dutch Justice, giving some good specialties.

At the Bodoga Concert Pavilion a good bill was presented week of 16-21, opening with Frank McCarthy's funny act, A Trip to Paris and an interesting olio, by Frank McCarthy, Belle Williams, Mimie Fanchette, Dick Wilde and Frank Morrell, Milie Tote.

OMAHA, NEB.—The Bijou Theatre is playing to good business. Attractions last week, Walling and Walling, German comedians, and The Two Dicks, comedians; Hadley and Hart, musical team and bell ringers; Professor Voco, ventriloquist; Fostello, cow-boy magician; Princess Zelka, with her den of snakes and reptiles.

STEUBENVILLE, O.—LONDON THEATRE (Frank J. Watson, manager): Tom and Gertrude Grimes, sketch artists; Rymer, the human snake; Joe Byron and May Blanche in comedy; La Drew, song-and-dance artist, week of 16 to good business. W. A. SMITHWORTH.

TORONTO, ONT.—CRYSTAL THEATRE (S. S. Young, manager): This resort is becoming very popular, a good bill is provided for its patrons this week, including Joseph Waldron, the baritone soloist; the Godefs, the Naams, Fanny Raymond and Ladelle and Alvère.

CINCINNATI, O.—The Fountain Square returns to vaudeville for the week of 15-21 and presents a fine bill to its patrons in the shape of Tony Pastor's co., headed by Tony Pastor himself. The houses were crowded.

Sam T. Jack's Adamless Eden is at the People's. The co. offers an exceptionally strong line of acts and was enthusiastically received. Gus Bruno, James J. Sturges, David Marion, the Dolores Sisters, and the only Daniel are some of the features. The burlesques are very taking.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Crowd 1 houses greeted the Reitz variety co. on their appearance in this city 16-21. A burlesque on Trilby—Twill Be Club—is followed by the usual olio, including living pictures, and concludes with a new burlesque, Robin Hood Jr. New York Stars 23-28; Washburn Sisters 30-Oct. 5.

KANSAS CITY, MO.—NOVELTY THEATRE: A good bill week of 16 consisted of The Khems, Bloomer and Quigley, Dan Randall, Ivy Moss, Dolan and Allan, three Albinos, and Al. H. West.

The New Girls Opera House will re-open 22 with a stock co. in The Plunger and the following specialty people in vaudeville: Mailo and Dunham, acrobats; Kokimo, Japanese juggler; Bertoldi, contortionist; Annie Caldwell, songs and dances; Hanley, Log-on, and Hanley, comedy duo; Mignonne, dancer; Gilbert Saroney, old mad character sketch, and Wagner and Lindsay, grotesques.

At the Casino last week the border drama, The James Boys, was presented with specialties by Pauline and Lee, George T. Wilson, Gibson and Mayfield, Del Fugo, Hattie Wallace, and James Gibson.

ELWOOD, IND.—ACADEMY OF MUSIC (William Kay-ord, co.-proprietors): The business at this house has been only fair, owing to numerous artists cancelling. The bill this week is the Taylors, Will Wyatt, Gibson and Mobern, and the Welchs.

NORTH ADAMS, MASS.—The Bijou Theatre did a fine business 16-21. Last week, and presented a good entertainment, Billy Foster's Big Show, combined with Logan and Ransom's Comedy Boomers was the double bill. The new Charles Hogue, equilibrist; Little Baby Marsh and her parents, vocalists; and T. J. Heaton, the

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Adair, Myrtle
Allison, Annie
Allyn, Florence
Adair, Elsie
Bancroft, Viola
Brooks, M.
Bassett, Mrs. Russell
Bland, Leona
Butler, Mrs. Chas.
Barnum, Marie
Barry, Eleanor
Boydell, Nellie
Blythe, Helen
Bittner, Mrs. W. W.
Barr, Emily
Blomberg, Christine
Bowers, D. P.
Beiden, Mrs.
Bishop, Mrs. C. B.
Booth, Frances
Chamberlain, Jean
Constock, Mrs.
Constantine, Connie
Cutting, Mrs.
Candler, Mrs. C. J.
Clark, Lida
Cooley, Cora
Cushing, Belle
Cowell, Alice
Claxton, Kate
Crawford, Alice
Cook, Virginia
Cook, Pauline
Con-Siege
Collins, Lottie
Campbell, Fanchon
Langley, Grace
Caldwell, Ella
Conner, Mildred
Coughlin, Belle
Clark, Della
Choquette, Clara
Corlette, Helen
Dutton, Estelle
Davenport, Fanny
Dudley, May C.
Dana, Kathryn
Dunbar, Maud
Dyas, Ada
Davidson, Dorotha
DeLoria, Lera
D'Elmar, Camille
Damm, Bertha
Daly, Minnie
Dunn, Annie
Dowling, H. N.
Delano, Dicky
Dawson, Belle
De Mar, Carrie
Dairs, Fanny
Dunlop, Clara
Linden, Laura
Edmer, Vivian
Edmer, Lilla
Emmet, Mrs. J. K.
Edwards, Annie
Edging, Pearl
Edwards, Mrs.
Fincher, Mrs. Jean
Finlayson, Flora
Foster, Florence
Francis, Carrie
Frantzell, Fannie
Ferguson, Mar-
garite
Fisher, Mrs. A.
Ford, Lettie
Fenton, Mrs. J. C.
Fenton, Josie
Ferguson, Ida
Fancy, Sady
Gumpetz, Sam W.
Gott, Albert
Gustadick, H. W.
Guasman, F.
Gurville, J. C.
Gwynette, Harry
Goodwin, Wm.
Gross, E. V.
Golden, Richard
Gourley, Ab.
Giles, Arthur
Haggle, W. G.
Harberg, Carl
Hansen, Carl
Harper, James
Harvey, Perite
Hansenford Safe
Hardman, Geo.
Hallen, Fred
Howard, Louis
Haddon's Fantasma
Hodges, E. R.
Hinick, G. Frank
Hudson, H.
Hallen, F. K.
Hilton, Edwin P.
Hopper, De Wall
Hunting, Russell
Hoff, Edwin W.
Haldwin, Walter S.
Baker, Pete F.
Melville, Frank D.
Egbert, T. H.
Macott, Leopold
Macott, Pietro
Milano, Giacinto
Milano, Felicia
Morton, Harry
Murray, J. S.
Morse, E. R.
Marion, Ruby E.
McCabe, Jas. F.
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Neack, C. W.
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Crane, Seth M.
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champion one-legged dancer, drew forth the most applause, the child taking the house by storm. This being fair week the town has been deluged with cheap side shows and circuses. One of the best of these is Prof. Krieger, who is far above the average cattle show magician. Some of his tricks are very clever.

GRAND RAPIDS, MICH.—Sutton's (W. B. Smith, manager): This house did well with continuous performances during fair week. This week the principal attractions are Belle Kayne, Ford Brothers, Mlle. Hable, and Brandon and Regini. A burlesque on Faust concludes the programme.

TOLEDO, O.—Rouson's Casino: Week ending 16-21 Norwood Brothers, gymnasts; Edward O'Connor, Dean and Rose, sketch artists; La Petite Hazel, Anna Caldwell, soloist; the Stanfords in sketches, and the serial kings, Belmont and Lee.

TRENTON, N. J.—Museum (Frank Hanson, manager): Business continues good at this house. The bill offered this week is first-class in every particular.

FALL RIVER.—Gaiety and Bijou (Albert Eddy, manager): Business is light at this house. Week ending 21, Matthews' Trained Wolves filled an engagement with the following co.: Frank Binney and Kitty Chapman, Violet Cameron, Moncrief and Jess, Tom Killeen, Keating and Harris, and Joe Adams.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Good business on both sides of the foot-lights was the rule week ending 18. New people 16: Thomas C. Leary, Ceballos, Charles Scharf.

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